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ABSTRACT

Designed for ninth grade English teachers, this curriculum guide contains (1) a course description; (2) educational goals; (3) teaching perspective; (4) a set of general principles; (5) a list of questions that teachers ask, along with answers; (6) an overview; and (7) directions for writing as a process, higher level thinking skills, how to measure more than recall, speaking and listening, and conventions of the English language. Also included in the guide are core works lesson plans and instructional materials for "Shane"; "A Christmas Carol"; "The Outsiders"; "The Pigman"; "Romeo and Juliet"; "Animal Farm"; "The Good Earth"; "Hiroshima"; "A Midsummer Night's Dream"; and "The Yearling." A general appendix includes: (1) reading activities; (2) writing activities; (3) a 13-page list for independent reading; (4) book report activities; and (5) study skills activities. (MS)

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ED296373

JUNIOR HIGH SCHOOL

ENGLISH 1, 2

GRADE 9

BURBANK UNIFIED SCHOOL DISTRICT
Burbank, California

DIVISION OF INSTRUCTION
September, 1987

CS211381

BEST COPY AVAILABLE

English 1 & 2

TABLE OF CONTENTS

Subject | Page

Introduction
- Course Description 1
- Goals. 1
- Point of View. 1
- General Principles 2-4
- Questions Teachers Ask 5-7

Major Components of English 1 & 2
- Overview 8-10
- Literature 11
  - Core Works 11-12
  - Additional Reading 12
  - List for Extended and Additional Reading 13
- Writing as a Process 13-15
- Higher Level Thinking Skills 16-17
- Measuring More Than Recall 18-19
- Speaking and Listening 19
- Conventions of the English Language. 20

English 1 Core Works Lesson Plans and Instructional Materials
- **SHANE (Common Work).** . . . . . A
- A CHRISTMAS CAROL. . . . . B
- THE OUTSIDERS. C
- THE PIGMAN . . . . . D
- ROMEO AND JULIET . . . . . E
- Instructional Materials. m1

English 2 Core Works Lesson Plans and Instructional Materials
- **ANIMAL FARM (Common Work).** . . . . . F
- THE GOOD EARTH . . . . . G
- HIROSHIMA. . . . . H
- A MIDSUMMER NIGHT'S DREAM. I
- THE YEARLING . . . . . J
- Instructional Materials. m2

General Appendix . . . . . AA

9/87

COURSE DESCRIPTION

English 1 & 2 are ninth grade courses designed to promote an appreciation, understanding and enjoyment of various forms of literature, with a focus on the core works, and to furnish opportunities for students to experience writing as a process.

GOALS

1. To emphasize the reading and study of significant literary works.
2. To relate classsroom instruction to students' experiences.
3. To develop students' capacity for reasoning and literature based writing through the study and employment of the writing process.
4. To provide an interrelated program in which listening, speaking, reading, writing, and the study of literature are taught in concert and are mutually reinforcing.
5. To prepare youth for productive adult employment in an economy increasingly dependent on highly skilled, highly literate employees.
6. To graduate informed, thoughtful citizens who understand the shared values and ethical principles essential for a healthy, functioning democracy.
7. To produce culturally literate adults who have learned not only basic skills but also a common body of concepts and central works of history, litera-ture, English-language arts, science, mathematics, social science, foreign languages, and the arts, and who through their study possess a strong sense of a shared tradition and cultural heritage.

POINT OF VIEW

English 1 & 2 promote a process between three interrelated elements: core literature, students' experiences, and writing as a process. Such a program will provide our future adults with (1) a solid body of knowledge derived from a common cultural heritage; (2) experience in confronting important human issues and conflicts; (3) a strong sense of values; (4) the necessary language and thinking skills acquired through frequent and meaningful listening, speaking, reading, and writing. Research shows that composing skills, as critical thinking skills, improve most effectively when this interrelated approach is employed.

GENERAL PRINCIPLES

The findings of research, the goals of educational reform, and the observation of procedures of teachers who are successful in teaching English-language arts have established the following general principles that must be taken into account in building an effective English-language arts program:

English-language arts teaching is an all day long activity.

As the communication skills of listening, speaking, reading, and writing are used in the various classroom situations, teachers, have a responsibility to:

- Conduct a systematic, ongoing monitoring and evaluation of the effectiveness of the program utilizing a broad range of assessment methods and involving students in the assessment process.
- Demonstrate effective communication skills by reading and writing along with and in view of students and by modeling listening and speaking skills throughout the school day.
- Utilize the interests and experiences of children in providing appropriate experiences for students.
- Identify English convention needs that grow out of student communication efforts, both oral and written, and remediate these needs as necessary.

The California English-Language Arts Framework calls for a productive instructional program based on the following effective features as opposed to the ineffective features of many current programs:

Effective Features	**Ineffective Features**
The framework calls for...	Rather than...
A literature-based program that encourages reading and exposes all students, including those whose primary language is not English, to significant literary works	A skill-based program that uses brief, unfocused narratives and and work sheets lacking meaningful content or that are constructed to teach independent skills in isolation
Attention to values in literature that reflects the real dilemmas faced by all human beings and that represents traditional modern classics across all the disciplines	Superficial treatment of values in safe, diluted, or sterile texts dealing with trivial subjects or condescending themes

Effective Features	**Ineffective Features**
The framework calls for...	Rather than...
Instructional programs that emphasize the integration of listening, speaking, reading, and writing and the teaching of language skills in meaningful contexts	Instructional programs that focus on only one of the language arts at a time, such as reading without purposefeul writing, discussing, and listening
Instructional programs that guide all students through a range of thinking processes as they study content and focus on aesthetic, ethical, and cultural issues	Instructional programs that limit some students, such as the less-prepared or limited-English-proficient, to work sheets and activities, addressing only low-level cognitive skills
A systematic kindergarten through grade twelve developmental language arts program articulated and implemented at all grade levels	A fragmented curriculum having little continuity from grade to grade or from school to school
A writing program that includes attention to the various stages of the writing process-from prewriting through postwriting and from fluency and content through form and correctness	A writing program in which students are merely assigned low-level tasks and papers are read only for corrections
An oral language program in which all experience a variety of speaking and listening activities, individual and group, integrated with reading and writing	An oral language program in which only the most verbally skilled students speak often or in which speaking is isolated from other language activities, such as reading and writing
A phonics program taught in meaningful contexts, kept simple, and completed in the early grades	An intensive phonics program extending into the middle and even upper grades
A school environment where teachers of all subjects encourage students to read widely, to write frequently, and to listen and speak effectively	A school environment where teachers of other subjects delegate the responsibility of helping students acquire language arts skills solely to reading and English teachers

Effective Features	Ineffective Features
A school environment where teachers administrators, and other adults support the importance of language arts skills to the school program and model effective use of all the language arts, including listening, speaking, reading, and writing	A school environment where teachers administrators, and other adults demean the importance of language arts skills or offer poor models in their own speaking, reading, and writing
A home environment where parents model effective listening, speaking, reading, and writing and offer appropriate help with their children's homework	A home environment where parents play a passive role as their children are learning the language arts
Teacher preparation programs that provide candidates with (1) a broad background in literature; (2) methods and processes of teaching language arts and higher-order thinking skills in meaningful contexts; (3) awareness of new research about how children learn; and (4) resources offering help in design and implementation of language arts programs	Teacher training programs that emphasize only instructional methodology or the teaching of isolated language skills
An assessment program encompassing the full range of goals of the English-language arts program, aligned with what students are expected to learn in the English-language arts program, and providing alternate strategies and forms of testing	As assessment program emphasizing the testing of narrowly focused, isolated, or low-level skills

The responsibility of teachers is to plan experiences in all areas of the core curriculum which are so meaningful that children will need and want to communicate about them. Children need many opportunities to use speaking as an instrument for communication, listening and reading as tools for learning, and writing as a means of communication.

As children use and evaluate the effectiveness of their communication skills, they recognize the need to improve and strengthen these skills. The goal and the responsibility of teachers is to help children bring needs clearly into focus, and to provide the instructions and the opportunities for use that are needed for mastery of the skills.

QUESTIONS TEACHERS ASK

Q. Isn't it all just another swing of the pendulum away from the old methods of "Back to Basics"?

A. Reading literature, writing and speaking are the real basics. The Model Curriculum Standards stress basic themes of daily life--ethical/social/cultural--issues. The old basics fragmented learning into tiny skills--meaning was lost.

Q. Are you insinuating, then, that we must ignore basic skills and teach literature exclusively?

A. Not at all. Reading widely helps students with skills. Usage, mechanics, vocabulary, and syntax are best learned in context. We are promoting a more rigorous and well-balanced curriculum. We are also looking for teaching approaches that are more meaning-based than formalistic--in other words, dealing more with **meaning** than rote memorization of fragmented formulas and literary terms.

Q. Teachers I know say they're always taught the way the MCS document recommends. Exactly how is this new curriculum different?

A. Some good teachers **have** always done most of what the MCS document stresses. But differences between the typical English curriculum and the new one can be highlighted as follows:

> **The audience is different.** Literature for **all** students means not just the highly literate but even the less literate and the limited English-speaking students read and discuss worthwhile literature. The trend toward isolating underprepared students and patronizing them with workbooks, trivial stories, and films must end. And at the other end of the scale, the best students mustn't be allowed to slide through, but must be challenged.
>
> **The material is different.** 1. Students should when possible be exposed to entire works of literature in **all genres.** 2. Smaller selections in anthologies can be used on occasion when they provide significant experiences with literature.
>
> **The focus is different.** Literature is taught primarily for its meaning and taught thoroughly with explicit attempts to connect literature and its dilemmas and world-views with the students' lives. This is true teaching of critical thinking--asking **why** and seeing applications of age-old universal situations to today's political, social, and personal situations.

The method is different. Good teaching is not just teacher lecture and teacher-based discussion; not just handing out assignments and grading the results, but total student involvement. Reading requires, in addition to reading the text, both prereading and postreading. We must find ways into, through, and beyond the text.

- We stress **substance**, not formal features; this implies we emphasize

  learning what can help make sense of life
  assessing personal values
  analyzing characters for insight into people
  learning technical aspects (like setting, character, and plot) only as subservient to central ideas, issues, knowledge, meaning
  enjoying language.

- We encourage much, even daily, writing of different kinds. This writing is used for **learning**, not for error-hunting.

- We have students speaking formally and informally about what they read.

- We teach writing, speaking, vocabulary, usage in the context of meaningful content--good reading in all genres and disciplines.

Q. Where will I find the time to teach all of this?

A. The MCS document suggests a program for student growth throughout secondary school. (A similar program for elementary and junior high students is now being developed.) The suggested program should be used as a guideline not as gospel; you are free to teach what works for you and your students. The Model Curriculum Standards in actuality will help free you from fragmen-ted procedures, from doubt about what others have taught your students, and from formalistic procedures which take time away from teaching genuine literacy and literature.

Q. I have too much to do without having to read more books and trying to create lesson plans for works I've never taught before. What do I do?

A. Reconsider priorities. A top priority is having your students read and write about literature meaningful to them. Your own enjoyment of literature and of teaching is also an important priority. If your district and school ask you to change some of the books you've been teaching, you might see the change as a chance to teach in a fresh way. The MCS make general suggestions to guide students' personal reading and to reinforce a positive, supportive atmosphere in the classroom. For your particular situation, your insights and experience are needed to adapt the suggestions for your department, school, and district.

Q. How do we know that any of this will work?

A. We do **not** know, for there are no set answers. As individuals, each of us would teach a work in a specific way. We seldom agree on the "right" way to teach a particular work, anyway. The point is to teach worthwhile literature and do it in our own, unique ways. Then, judge what works. Like all good plans, the MCS will continually reform themselves.

Q. How do I begin?

A. Select **one** piece of literature and work with it. Don't become your own worst enemy by trying to do every type of writing with every literary selection. Do select a piece of reading material with several levels of meaning to be investigated. Divide the process into its three overlapping components (into, through, and beyond) and brainstorm for yourself asking, How can I prepare the students **before** they begin to read? What do I want them to recognize **as** they are reading? How can I help them retain the ideas they read about? What do I want students to **carry away** from the reading when they have finished? Then--what type of writing will help satisfy these goals? The writing may then be used as a lead-in for interaction with other students, other people, in the form of discussion, interviews, and surveys.

Q. I'm more interested in spending the majority of my classroom time working on grammar, vocabulary, and spelling. How can I use literature to focus on these skills?

A. Fifty years of research demonstrate spending much class time directly teaching grammar is wasteful. Grammar in isolation is helpful or interesting only to the linguist. Almost all our skills--usage, vocabulary, spelling included--come in tow with much reading and writing. Literature can well focus some interesting language study. If you want to point out the use and importance of verbal phrases, give them selections from the reading text with those phrases omitted and examine the possible importance to the outcome of the story. Vocabulary exercises become more meaningful when related to the literature. Students may generate their own list by posting unfamiliar words from the reading on a "word wall." New words from other sources may gain clarity when they are used to support a claim in a paper they are writing. In writing about literature, students gain control of vocabulary and correct usage. Through using language in increasingly complex but realistic situations, students find they develop power over it.*

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*Ingrid M. Stromm, "Research in Grammar and Usage and Its Implications for Teaching Writing," Bulleting of the School of Education 36 (Sept. 1960): 13-14, Indiana U. Check the State Department of Education's Improving Writing in California Schools: Problems and Solutions for a discussion of research in this area.

Reprinted from The Model Curriculum Standards

MAJOR COMPONENTS

OVERVIEW

I. Pre-Reading/Pre Writing Activities
  A. Anticipatory activity
    - Journal
    - Anticipatory guide
    - Guided reading
    - Survey of book
    - Guided imagery
    - Similar student experiences
    - Relevant historical/biographical information

  B. Vocabulary Development (ongoing)
    - Explain in context of work (note page number)
    - Selection based on student usefulness
      a. vocabulary from book
      b. additional vocabulary needed to discuss work

II. Reading/Writing Activities
  A. Various kinds of reading (e.g., student oral reading, teacher oral reading, silent, small group)

  B. Ongoing comprehension activities (e.g., reading task sheet, class discussion, journal entries, anticipatory activities, study sheets, role play, quizzes)

III. Post Reading Activities
    - Questioning (Blooms)
    - Discussion
    - Test
    - Writing
    - Dramatization

IV. Culminating Writing Process
  A. Pre-Writing
    1. Activities
      - Journals
      - Dialogs
      - Brainstorming
      - Mapping, clustering
      - Free writing

2. Models
   - Emphasis on: Personal writing, finding oneself in the story, entering into the story imaginatively
   - Having adequate supporting details will be important.
   - Types of Prompts
     1. Autobiographical incident (related to literature)
        - Student to make sense out of own life
        - Required on the part of the student:
          - Time sense (beginning, middle, and end)
          - Sense of significance (what did it mean)

        Examples
          - Time courage tested
          - Time succeeded or failed
          - Time humiliated or felt success

     2. Memoir: Person, Group, or Event
        - Make a parallel of reading experience with own experience
        - Example:
          - Recall some person who met defeat

     3. Firsthand Biography: Sketch
        - A kind of character sketch
        - Examples:
          - Someone feared as child
          - Someone liked as child
          - How felt about things then and now

     4. Problem/Solution
        - Write about problem that student understands/has encountered such as school or community problems
          - Examples:
            - Not able to get work permit and job until fourteen
            - Noise in school library
            - Poor bus service
            - Six classes want to use library in the same period

     5. Story (fiction)
        - Probably requires a long lead in
        - Examples:
          - Found shrunk to two inches--what will happen
          - Tell a scary story

     6. Evaluation (judgment, response)
        - Could be about a book that student liked
        - More probably will be about a poem
        - Examples:
          - Is this a good poem?
          - What do you think about it?
          - What do you like and/or dislike?
        - Could evaluate a TV program or a series

7. Analysis: Speculation Effects
   - Examples:
     - If school were only four hours a day, what effect would that have on society? (Note: students do not have to defend what they list.)
     - If school only lasted through the seventh grade, what effect would that have on getting a job, etc.

8. Report of information
   - How to (Practical/Informative)
   - Friendly letter
   - Sensory/Descriptive
   - Narrative/Imaginative
   - Analytical/Expository
   - Practical/Informative

B. Drafting
   - Imitation

C. Responding
   - Read-arounds
   - Peer response
   - Teacher response
   - Response sheets
   - Consideration given to content, organization, audience

D. Revising
   - Sentence combining
   - Revision Guides

E. Editing
   - Consideration given to capitalization, punctuation
   - Sentence structure, spelling
   - Grammatical/usage/writing skills instruction based on student needs
   - Editing checklist
   - Sequence of conventions

14

LITERATURE

I. Core Works

A. Objective (Standard #4 from Model Curriculum Standards)

Districts and departments select a core of literary works, some of which are to be studied in-depth at each grade level and some of which students read on their own.

B. Reading Requirement for Core Works

1. Students study one common work each semester

   English 1 Common Work - SHANE
   English 2 Common Work - ANIMAL FARM

2. Students study at least one more work per semester which the teacher selects from the list of core works.

C. List of English 1 and 2 Core Works

English 1

SHANE (Common Work)
A CHRISTMAS CAROL
THE OUTSIDERS
THE PIGMAN
ROMEO AND JULIET

English 2

ANIMAL FARM (Common Work)
THE GOOD EARTH
HIROSHIMA
MIDSUMMER NIGHT'S DREAM
THE YEARLING

D. Lesson Plans and Lesson Plan Appendices for Core Works

The core work lesson plans and appendices form the heart of this curriculum. In an imaginative and thorough manner they bridge into the work and then take the student into, through, and beyond the literature.

Typical Activities

Into	Reading of short works on same theme Students relate similar experiences of their own Journal/Learning Log entries Writing process activities
Through	Reading Log activities Dialectical Journals Book Box "Task Sheet" activities Study questions emphasizing higher level thinking skills Dramatizations Collaborative Learning Activities Vocabulary study Tests
Beyond	Culminating writing process assignment

II. Additional Reading

A. Objective (Standard #3 from Model Curriculum Standards

Students participate in an extensive reading program of high interest and worth supported by a large library system, including classroom, school, and community libraries. Both central works and "good reads" make up the individual's program.

B. Reading of Additional Works

A minimum of three additonal works is suggested to be read each semester. At the direction of the teacher, these books are:

- Assigned by the teacher (e.g., read one historical novel)
- Selected from the "List for Extended and Independent Reading"
- Freely selected by students

It is recommended that teachers give more credit for class books, "challenge" books, or books chosen from the "List for Extended and Independent Reading."

C. Reporting on Books Read

Book reports can be as simple as index cards and book talks or as elaborate as the teacher desires.

Model book report forms are to be found in the "General Appendix."

III. List for Extended and Independent Reading

The "List for Extended and Independent Reading" was compiled by teachers and librarians in our District. It is to be found in the "General Appendix."

WRITING AS A PROCESS

I. Objective (Standard #11 from Model Curriculum Standards)

All students will learn that writing is a process that includes stages called pre-writing, drafting, revising, and editing.

II. Steps in the Writing Process

Writing as a process utilizes the step process model of prewriting, drafting, responding, revising, and editing as a teaching tool to facilitate student writing.

A. Pre-Writing

Pre-writing activities are designed to stimulate the flow of ideas before any structured writing begins. Any exercise which stimulates the writer's innervoice to seek verbalization is a pre-writing activity. Brainstorming, clustering, debating, freewriting, and fantasizing are a few of the possibilities. Pre-writing activities generate ideas; they encourage a free flow of thoughts and help students discover both what they want to say and how to communicate it on paper.

B. Drafting

With a desire to communicate, students move to the next stage, drafting. They allow their ideas to take shape by putting words to paper. This movement of an idea to the conscious level allows for spontaneity and creativity and must not be impeded by concerns over correctness.

C. Responding

Having expressed themselves, the students move to the next stage called responding. Writing can be a very lonely process; some of the difficulty in writing comes from the fact that it is one-way communication. Unlike speech, a writer's words often go untested. The writers use their own reactions to their words for primary feedback. Given a chance to share with others, student writers gain a sense of the power of their words to impact others. They gain a sense of audience. It is not unusual at this phase for writers to discover an incongruity between the purpose and the effect of their writing; writers may have intended to communicate a specific idea but, through the feedback of peer, learn that they did not do so. Then writers are at liberty to revise or possibly reassess their intention.

17

Besides providing an audience and reactions to the writing, responding generates enthusiasm about writing. Writers are inspired by effective student models to improve their own communication. Moreover, in responding to the writing being shared by others, writers gain a clearer sense of what distinguishes effective from ineffective writing.

Students should use the "Response/Revision Guide" found in the "Core Work Appendix" in this step and in the following revision step when working on the culminating writing process assignment of a core work.

D. Revising

Revising is a re-viewing of the writing in light of the feedback. It is a reworking of the composition. The writers are concerned not only with the words they have chosen to express their ideas but also with how these words work together. The student writers scratch out, mark over, add, rephrase, and reorder to make their words consistent with the intended meaning. Changes may be in words, phrases, sentences, paragraphs, or in the total composition.

"Revising with Sentence Combining" is to be found in the "General Appendix." Practice in the technique of sentence combining will help students in terms of correctness, form and fluency.

E. Editing

After addressing meaning, writers focus on correctness. This next stage in writing process is editing, the imposing of correctness. Editing is a focused, deliberate, grammatical concern. The writers continued to rework their papers by adding and deleting and by correcting punctuation, spelling, and grammar.

During this altering and refining phase, the teacher will be called on to use his or her linguistic expertise. The composition teacher addresses grammar when it is relevant. The teacher is able to draw on the students' own writing to illustrate polishing techniques. Within that context, the writers utilize and increase their knowledge of the structure of the language to improve communicaiton.

Students should use the grade level "Proofreading/Editing Worksheet" found in the "General Appendix" at this step in the writing process.

III. Notes on the Writing Process

As the teacher facilitates the students' writing process, it becomes apparent that the writing stages overlap and sometimes compete for the students' attention. Student writers do not simply move linearly from procedure to procedure. Rarely do students inhibit themselves while writing from spontaneously editing, revising, and responding. The stages are ongoing, and with the guidance of the instructor, student writers are able to direct their attention while still acknowledging the demands of their inner processes.

The result of structuring composition around the concept of writing as a process is that student writers come to understand that they have ideas to express, that they can find words to communicate those ideas, that others are interested in what they have to say, and finally that they have or can acquire the expertise to clarify that communication.

IV. Notes on Grading

It is imperative that students have a clear sense of how their writing will be evaluated. The following suggested steps both clarify this for the student and demonstrate to the teacher how the writing process can reduce the extent of the grading burden.

A. Inform the students that when the final packet is turned in, it will include the pre-writing, first draft, revision, and the final copy.

B. In the pre-writing and drafting stage, simply note that the work is done with a check on the paper and in the grade book. Write a brief note on the paper if necessary.

C. In the revision stage, make a statement of two or three sentences about the paper. Generally, the statement should begin with a praise. Then, one or two areas should be noted for improvement. Again, just put a check in the grade book that the work has been done.

D. When the final packet which includes the pre-writing, first draft, revision, and the final copy is turned in, assign a grade and make a brief comment. Do not make elaborate corrections and suggestions as once a grade is assigned students lose interest in doing anything further with the paper.

SOURCES INCLUDE:

TEACHING WRITING AS A PROCESS
by: Cathy C'Aoust
PRACTICAL IDEAS FOR TEACHING WRITING AS A PROCESS
State Department of Education, 1986

HIGHER LEVEL THINKING SKILLS

I. Objectives (Standards #11 and #20 from Model Curriculum Standards)

Students will learn . . . higher level thinking processes such as convergent and divergent thinking, analysis and synthesis, and inferential and evaluative skills.

Students apply higher level thinking such as analysis, synthesis, and evaluation . . . .

II. The Importance of Teaching Higher Level Thinking Skills

Research shows that student achievement rises when teachers ask students to apply, analyze, synthesize, and evaluate information. However, 90% of the questions teachers ask measure information recall.

Teaching students to understand meaning in a work of literature or a piece of writing begins with questions to determine information recall: Who? What? What happened? More important, however, is whether students learn to ask higher level questions, those demanding that they reflect on inferences, apply understandings to new tasks, explore open-ended issues, analyze, evaluate, and draw conclusions. When students can ask the important questions and explore new learning, we help them understand why literature and language are worth the effort and are important to us as human beings.

III. A Helpful Procedure in Developing Higher Level Thinking Questions

It is a challenging task to develop questions on the levels of application, analysis, synthesis and evaluation. However, the activity becomes much easier if questions are begun with key words. The process of starting statements with key words is described on the following two pages.

IV. Additional Higher Level Thinking Material

In the "General Appendix" are to be found "Higher Level Thinking Question/Statements" and "Higher Level Thinking Book Report Questions." Both of these documents offer extensive and practical suggestions in this area.

HIGHER LEVEL THINKING SKILLS:

What You Want to Measure	Explanation of Level
Information Recall	Information recall is the remembering of previously learned material. This may involve the recall of a wide range of things, from specific facts, structures, methods, or processes, to complete theories. All that is required is to bring to mind the appropriate material.
Comprehension	Comprehension is the ability to grasp the meaning of material. For example, a person who comprehends something can not only recall it, but can recount it in their own words, paraphrase it, or re-state it.
Application	Application is the ability to use learned material in real life, to apply the facts to a new situation or problem.
Analysis	Analysis is the ability to break down material into component parts so that the internal structure may be understood. This may include the identification of parts, analysis of their relationships, and recognition of the organizational principles involved.
Synthesis	Synthesis is the ability to put parts together to form a new pattern or structure. This may involve the production of a theme, speech, research paper, or scheme for classifying information. Learning outcomes in this area stress creative behaviors, with major emphasis on the formation of new patterns or structures.
Evaluation	Evaluation requires judgments about the worth or value of materials or procedures. These statements involve choice (good, better, best) or prescription (should, ought). These judgments are based on definite criteria determined by the student or teacher.

MEASURING MORE THAN RECALL

Start Your Statements, If Possible, With These Key Words	Examples
	1. Based on Little Red Riding Hood 2. Based on The Three Little Pigs 3. Based on grammar/composition
who what when name list where match state label select recall which define repeat fill in describe identify remember	1. Who saved Litttle Red Riding Hood and her grandmother? 2. Name the animal that was pursuing the three little pigs. 3. List the three parts of speech.
why match review discuss rewrite draw restate explain summarize interpret paraphrase	1. Why did Little Red Riding Hood's mother worry about a trip through the woods? 2. Restate the story in your own words. 3. Explain what purpose the ver serves in the sentence.
use how apply modify sketch employ predict produce prepare simulate construct interview illustrate give examples of	1. How would you react if you were to meet a wolf on the way to your grandmother's house? 2. Give an example of a problem that has happened to you. What caused the problem? 3. Construct a sentence that includes a noun, a verb, and direct object.
outline diagram dissect compare analyze specify classify contrast separate subdivide break down categorize take apart distinguish discriminate differentiate	1. Compare and contrast the wolf in this story to the wolf in The Three Little Pigs. How are they different? 2. Specify the point of view, the conflict, and climax of the story. 3. Break down this sentence into its components by diagramming it.
plan devise relate set up create reconstruct compile combine collect compose assemble integrate rearrange reorganize synthesize put together	1. Put together a new story telling what might happend if Little Red Riding Hood encountered a rabbit instead of a wolf. 2. Compose a new ending for The Three Little Pigs. 3. Combine what you know about good sentences good sentences and good paragraphs to write an essay on.
rate rank judge argue select assess decide defend debate choose support evaluate appraise criticize recommend	1. Choose the character that you think is most clever. Give reasons. 2. Decide why you think this story has remained popular for so long. 3. Evaluate this paragraph. Is it good? Why or why not?

SPEAKING AND LISTENING

I. Objectives (Standards #9 and #18 from Model Curriculum Standards)

Students actively respond to the central works through integrated writing, speaking, and listening activities.

Students engage in many activities that enhance and improve their oral/aural language abilities.

II. Importance of Oral Language Skills

Through effective English-language arts programs, we must offer students multiple opportunities, formal and informal, to develop their speaking and listening skills because talking and listening are the primary tools by which they will learn and communicate with each other.

III. Oral Language Activities

The lesson plans for the core works enumerate a variety of speaking and listening activities. Whether it is a classroom experience that enables students to become Huckleberry Finn and King Arthur in a dramatization or to share opinions in a discussion of Huck's or Arthur's wisdom, students are offered a chance to express their thoughts and to challenge each other's opinions.

CONVENTIONS OF THE ENGLISH LANGUAGE

I. Objective (Standard #14 from Model Curriculum Standards)

Through direct teaching, students study the conventions, such as grammar, punctuation, and spelling, when these conventions have not been acquired through reading.

II. Procedure

It is suggested that grammar/usage be focused on during the editing step and/or when returning a set of compositions. To keep from overwhelming the students, the teacher may select one or two items for study based upon the composition errors. Examples of the problem should be taken from the student compositions. The teacher may then move to the text for added material on this problem area as necessary.

III. Content and Structure

Sometime during the course of the semester, the following points of usage/grammar should be explained and understood on each grade level.

The More Able Program students will go into more detail.

Seventh Grade

First Semester - Parts of the sentence (subject, predicate, and modifiers)

Second Semester - Capitalization for a sentence
- Appropriate end punctuation
- Avoiding run-ons/fragments

Eighth Grade

First Semester - Subject/verb agreement
- Pronoun/antecedent agreement

Second Semester - All capitalization

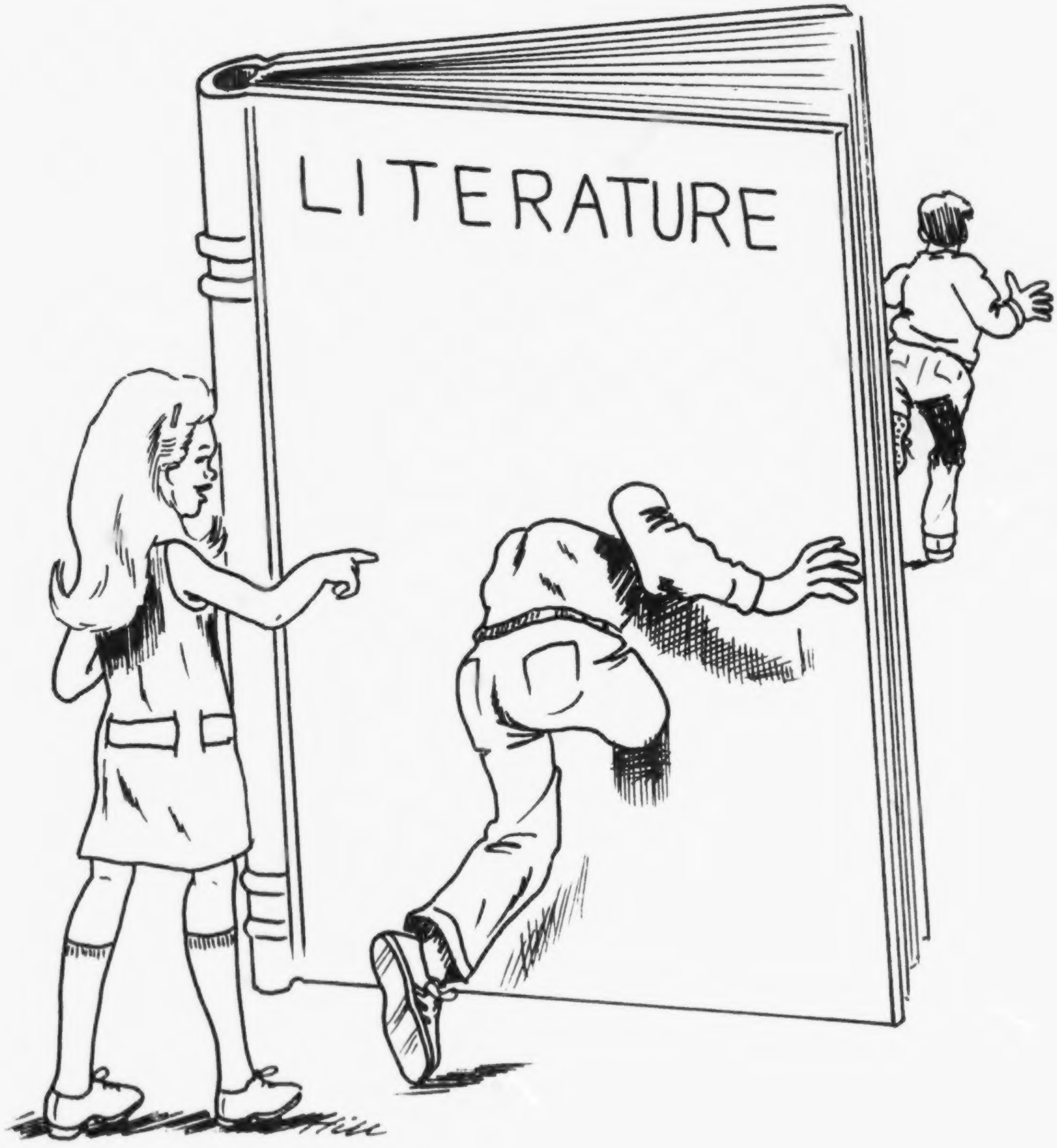
Ninth Grade

First Semester - Increased sentence complexity

Second Semester - Internal punctuation

IV. Proofreading/Editing Sheet

A grade level "Proofreading/Editing Sheet" in the "General Appendix." It should be used by every student as they go through the editing step of the writing process.


LITERATURE

Into, Through, and Beyond

SHANE
by Jack Schaefer

English 1
Common Work

SHANE

by Jack Schaefer

I. Bridges

The following works of literature may be used either before or after the core work:

GENRE: short story

Shane is written in first person point of view. The following short stories from Understanding Literature will be helpful in assisting the students to understand point of view.

FIRST PERSON "The New Mirror" - page 181
"Love Is a Fallacy" - page 201
"The Cask of Amontillado" - page 223
"The Rocket Man" - page 250
"Blues Ain't No Mockin Bird" - page 268

SECOND PERSON"You Need to Go Upstairs" - page 231

THIRD PERSON "The Monkey's Paw" - page 211
"A Visit of Charity" - page 262

Shane deals with a central characater who attempts to leave behind his past in search of a new way of life or identity. "Flowers for Algernon," beginning on page 5 of Understanding Literature, can provide an excellent lead-in to the novel since it also deals with a central character undergoing changes. Knowledge of both works will also provide good composition topics in the contrast-and-compare realm.

"The Rocket Man," beginning on page 250 of Understanding Literature, features several of the dominant themes in Shane and can provide an excellent bridge into the larger work.

The narrator of Shane is a grown man remembering a summer and fall of his childhood when the stranger Shane entered the life of his family for a while. Much of the story's presentation is based upon the fact that the child witnessing the events of the novel did not fully comprehend the events happening around him. The same contrast of child vs. adult perception can be found in "Marigold," beginning on page 42 of Understanding Literature.

GENRE: poetry

"The Road Not Taken," featured on page 52 of Understanding Literature, provides an excellent tie-in to the choices being made by the main characters of Shane. Shane, Joe Starrett, and Marian Starrett have all made critical choices, leading them to their positions in the novel. Obviously, "choice" compositions by the students can grow naturally from both the Robert Frost poem and the novel, especially in the beginning of Shane when much material is presented about the character's choices that led to their current status.

SHANE (continued)

GENRE: drama

"Oklahoma"

GENRE: novel

Centennial, by James Michener
Cimarron, by Edna Ferber
Old Yeller, by Fred Gipson
On to Oregon! by Honore Morrow
Sea of Grass, by Conrad Richter
The Virginian by Owen Wister

- Sample book report forms are to be found in the General Appendix.
- Extended and Recreational book lists are also found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

Guide the students in listing those things and people typical of a western story, such as the blacksmith's shop, the saloon, the general store, stagecoaches, guns, rattlesnakes, the schoolteacher, the one-room schoolhouse, the sheriff, the cattle rustlers, the traveling salesmen, the ranch foreman, etc. This kind of activity can develop nicely into discussions of stereotypes. For example, "What was a typical schoolmarm like?, Who would be unshaven: the hero or the bad guy?, What color horse would a good guy ride?"

Guide the students in listing the characteristics typical of a western hero.

Shane was a revolutionary novel when it was published in 1949. Prior to that time, western novels almost always featured man vs. man conflicts with action being presented purely on a physical level. Shane, however, goes further in its development. It contains all the physical elements of the typical western novel, but it also features the psychological conflict of man vs. himself. Discuss the four kinds of conflict (man vs. man, man vs. himself, man vs. society, and man vs. nature) with the class and help them to realize **why** the conflicts Jack Schaefer uses in Shane caused the novel to be so revolutionary.

Brainstorm the differences between cowboys and homesteaders.

The source of the physical conflict in Shane is the historical battle between the ranchers and the homesteaders. Discuss this conflict with the class, or have students prepare reports to present to the class.

SHANE (continued)

The principal source of the internal conflict of Shane is the title characater's desire to bring about changes in his life. Have the students discuss or write about times and ways in which they have tried to make changes in their own lives. Were they successful? Why? Unsuccessful? Why not?

Help students become more aware that novels are written by people; they don't just spring into existence. One small way to help them is by ensuring that they know the names of the authors of the works they read. In the case of Shane, the author's name can provide an interesting short activity. The last name of the author can have many spellings (SH and SCH; A, AE, and EA; single or double F). Ensure that the students know the correct spelling of Jack **Schaefer's** name.

You may find that your students are a bit vague on what "The West" was. Discussion in this area will prove helpful. Also, you might try to establish time periods for the class through time lines: the Shakespearian era, Revolutionary America, the western period, the Roaring 20's, World War II, etc. This is especially meaningful when it can be tied to various works of literature the students have read.

The setting of Shane is a small town some 100 years ago. Ask students to explain what they think life was like for children during that time period. Ask them to explain how different they feel life was (and is) for children growing up in relatively unsettled areas as opposed to those growing up in cities such as Chicago or New York.

Have students from the class bring in books on the old West.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Shane Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.

SHANE - continued

B. Ongoing Comprehension Activities

- A video cassette of this work is available. Check with the school media clerk. (**Note:** The film version and the novel are quite different. It sometimes helps to warn students of this in advance, since often they do try to substitute viewing of the film for reading the novel.)

- See also "Ways to Respond to Reading" in General Appendix

C. Vocabulary Development

- Keep definitions simple and meaningful.

- Have students transcribe from the book the sentence containing each word.

- Teach approximately ten words per week from the following list:

Chapter 1
page
1. **loping,** from **lope** (verb) - to go, move, or ride with an easy, natural manner.
ford (noun) - a shallow part of a body of water that may be crossed by wading
intentness (noun) - eager, concentrated attention
slackening, from **slaken** (verb) - to slow up
3. **deft** (adjective) - quick and neat in action, skillful, dexterous
4. **competence** (noun) - having the abilities or qualities required
fraternity (noun) - brotherhood; of the same class, character, or tastes
7. **shunted,** from **shunt** (verb) - to divert or shift from one track to another
8. **musing** (adjective) -considering carefully, in a meditative or pondering fashion

Chapter 2
9. **gravely** (adverb) - showing serious consideration; solemnly, seriously, somberly
10. **tussle** (noun) - a physical contest or struggle, a scuffle
11. **millinery** (noun) - women's hats; the designing, making, and selling of women's hats
frippery (noun) - cheap, showy finery; pretentious display
12. **stride** (noun) - a step, or the distance covered by a step
13. **millstone** (noun) - either of two circular stones used for grinding; also, a heavy burden
sorrel (noun) - an animal (as a horse) of a color ranging from brownish-orange to light brown
14. **tariff** (noun) - rates or charges of a business or public utility
15 **unwavering** (adjective) - not moving or fluctuating: steady
16. **intangible** (adjective)- not capable of being touched; not composed of matter or substance: abstract

SHANE (continued)

C. Vocabulary Development

Chapter 2
page

16. **pivoted, from pivot** (verb) - to turn on or as if on a pivot (a shaft or pin on which something turns)
17. **kindling** (noun) - easily combustible material for starting a fire
18. **winced, from wince** (verb) - to shrink back involuntarily (as if from pain): flinch
fidget (verb) - to move or act restlessly or nervously
confronted, from confront (verb) - to face, especially in challenge
serene (adjective) - marked by calmness and tranquility

Chapter 3

19. **perky** (adjective) - lively, cheerful, upbeat
intent (adjective) - directed with eager attention: concentrated, engrossed; set on some end or purpose
20. **flounced, from flounce**(verb) - to move with exaggerated, jerky motions; to go with sudden determination
absently (adverb) - inattentively, without attention
chiming in, from chime in (verb) - to break into or join in a conversation or discussion
21. **rumpled, from rumple** (verb) - to wrinkle or to crumple, to make unkempt; to tousle
dogged (adjective) - stubbornly determined: obstinate
hone (noun) - a fine-grit whetstone used for sharpening razors, knives, axes, etc.
24. **rivulets** (noun) - small streams
25. **pent** (adjective) - shut-up, confined
exasperation (noun) - extreme irritation or annoyance
discernible (adjective) - able to be detected with the eyes
26. **surge** (noun) - a swelling, rolling, or sweeping forward, like that of a wave
ungainly (adjective) - clumsy, awkward
bole (noun) -- the trunk of a tree
furrowing (noun) - something (as a groove or a wrinkle) that resembles the tracks of a plow
27. **squirmed, from squirm** (verb) - to twist about like a worm or an eel; to feel acutely embarrassed
sheepish (adjective) - resembling a sheep in meekness, stupidity, or timidity; embarrassed by consciousness of a fault

Chapter 4

29. **solitude** (noun)(- the state of being alone or remote from society
30. **subdued** (adjective)- brought under control or into order, reduced in intensity or degree
bantering (adjective) - witty, teasing, good-natured, playful, humorous

SHANE (continued)

C. Vocabulary Development

Chapter 4

30. **constraint** (noun) - restraint; repression of one's feelings, behavior, or actions
joshing (noun) - making fun of, teasing
32. **forefinger** (noun) - the finger next to the thumb
tangled, from **tangle** (verb) - to involve in something that complicates or obstructs; to argue or quarrel
snorted, from **snort** (verb)- to force air violently through the nose with a rough, harsh sound; to express scorn, anger, indignation, or surprise with a snort
loomed, from **loom** (verb) - to come into sight in an unnaturally large, indistinct, or distorted form; to take shape as an impending occurrence
33. **hump** (verb) - to exert oneself vigorously: hustle
fetched, from **fetch** (verb) - to go, get, and bring back; to cause to come: to bring out
stout (adjective) - physically or materially strong: sturdy; solid, substantial
34. **emerged,** from **emerge** (verb) - to come out into view
marshy (adjective) - soft and wet and overgrown by grasses
shirked, from **shirk** - to evade the performance of an obligation: to avoid
wry (adjective)- cleverly and often ironically or grimly humorous
meanest, from **mean** (adjective)- humble, ordinary
forging (noun) - forming, shaping, fashioning
topple (verb) - to fall or cause to fall from or as if from being top-heavy; to overturn
35. **allegiance** (noun) - devotion or loyalty to a person, group, or cause
36. **subtle** (adjective) - delicate; difficult to understand
sputtering (adjective)- making popping sounds
37. **tooled** (adjective)- shaped, formed, or finished by hand
39. **tote** (verb) - to carry by hand

Chapter 5

40. **fodder** (noun) -coarse, dry food (as cornstalks) for livestock
41. **vaulting,** from **vault** (verb) - to execute a leap using the hands or a pole; to leap over
compact (adjective) - solid, firm; arranged so as to save space
recurrent (adjective) - returning from time to time
surly (adjective) - ill-natured, disagreeable
42. **shrewd** (adjective) - marked by cleverness or discernment
rollicking (adjective) - in a carefree,joyous manner
conjured, from **conjure** (verb) - to create or bring about as if by magic
akin (adjective) - essentially similar or related: alike
amiably (adverb) - in a friendly, social, and congenial manner
wrangle (verb)- to argue

SHANE (continued)

C. Vocabulary Development

Chapter 5
42. **speculate** (verb) - to think or theorize about something in which evidence is too slight for certainty to be reached
43. **inherent** (adjective) - belonging to or being a part of the essential character of a person or thing
acquired (adjective) - developed after birth, usually as a result of environmental forces
rigged, from **rig** (verb) - to set up, often in a makeshift fashion
stalk (verb) - to hunt, or to cover an area in search of prey
skulking (adjective) - sneaky; concealed with the intent of spying or waylaying
sorry (adjective) - inspiring sorrow, pity, scorn, or ridicule
44. **swivel** (noun) - a device joining two parts so that one or both can pivot freely
hefted, from **heft** (verb) - to lift, to raise
play (noun) - free or unimpeded motion (as of a part of a machine)

Chapter 6
47. **moderate** (adjective) - not extreme, excessive, or intense
jutting (adjective) - projecting up, out, or forward
48. **rambling** (adjective) - extended in an irregular pattern; spread in a haphazard way
drummers (noun) - traveling salesmen
magistrate (noun) - a local official having jurisdiction in some criminal cases
sufferance (noun) - consent or sanction implied by a lack of interference
bulldozed, from bulldoze (verb) - to bully; to force as if by using a bulldozer
veer (verb) - to change direction or course; to swerve
prevailing (adjective) - having superior force or influence; the most frequent or common
tolerated, from **tolerate** (verb) - to allow something to be done or to exist without making a move to stop it; to put up with; to endure
49. **drought** (noun) - a long period of dry weather with little or no rain
old-line (adjective) - original, established
tagged, from **tag** (verb) - to attach as an addition; to follow closely and persistently
fidgety (adjective) - uneasy and/or restless as shown by nervous movements
querulous (adjective) - habitually complaining; whining
50. **drawling,** from **drawl** (verb) - to speak slowly, with vowels greatly prolonged
51. **lull** (noun) - a temporary stillness between periods of activity
prestige (noun) - importance or high standing in the eyes of people

SHANE (continued)

C. Vocabulary Development

51. **stowing,** from **stow** (verb) - to put away, to store
52. **nonchalance** (noun) - the state of having a confident and easy manner, especially unconcerned about drawing attention to oneself
    ambled, from **amble** (verb) - to go at an easy gait on horseback, with the legs on the same side of the horse moving together
    sallow (adjective) - of a grayish, greenish-yellow color
53. **abruptly** (adverb) - suddenly
    crouched, from **crouch** (verb) - to stoop with the limbs close to the body
    bobbed, from **bob** (verb) - to move up and down in a short, quick movement
54. **scuttled,** from **scuttle** (verb) - to move briskly
55. **taut** (adjective) - tense, tight
    mocking (adjective) - ridiculing, mimicking (ridiculing by imitation)
    pent (adjective) - shut-up, confined
    quirk (noun) - an abrupt twist or curve
    pegged, from **peg** (verb) - to place in a definite category
57. **sobered,** from **sober** (verb) - to become or cause to become thoughtful, serious, solemn, subdued
    cocky (adjective) - arrogantly conceited

Chapter 7

58. **rowel** (verb) - to urge onward with the revolving disk with sharp points at the end of a spur
    insolent (adjective) - arrogant in speech or conduct; exhibiting boldness
    covey (noun) - a small flock, a group
    whoop (verb) - to shout or call loudly or vigorously, especially in eagerness, enthusiasm, or enjoyment
    impartial (adjective) - fair
59. **sarcasm** (noun) - a cutting remark; the use of sharp, stinging remarks expressing contempt
    galled, from **gall** (verb) - to irritate
    constrained (adjective) - held back in an unnatural or strained manner
    resented, from **resent** (verb) - to feel or express annoyance or ill will over
60. **fluently** (adverb) - in an effortless and smooth manner
61. **slewing,** from **slew** (variant of **slue**) (verb) - to turn, twist, to swing about
    slumped, from **slump** (verb) - to drop or slide down suddenly; to collapse
62. **lunged,** from **lunge** (verb) - to make a forceful forward movement
    game (adjective) - having a determined, unyielding spirit
    flailing (adjective) - tossing about, swinging
63. **wrenched,** from **wrench** (verb) - to move with a violent twist

34

SHANE (continued)

C. Vocabulary Development

Chapter 7

page

63. **dwindle** (verb) - to become less, to decrease
smouldered, from **smoulder** (misspelling of **smolder**) (verb) - to exist in a state of decreased activity
tote (verb) - to carry

Chapter 8

65. **shocks** (noun) - bundles of grain or stalks of corn set up in a field with the butt ends down
nuzzle (verb) - to push or rub with the nose
66. **gloamin** (noun) - twilight, dusk
67. **discerning** (adjective) - revealing insight and understanding
intense (adjective) - existing in an extreme degree; considerable; feeling deeply
68. **buck** (verb) - to oppose, to resist
fret (verb) - to suffer emotional strain; to worry
radiant (adjective) - vividly bright and shining, glowing

Chapter 9

69. **pole** (verb) - to act upon, impel, or push with a pole
70. **bustle** (noun) - noisy or energetic activity
bartering (noun) - trading, exchanging goods or services without the use of money
bogged down (adjective) - blocked, hindered, overwhelmed
whiz (noun) - wizard; a very clever or skillful person
adjoining (adjective) - next to
71. **savored,** from **savor** (verb) - to taste or smell with pleasure: to relish
hulking (adjective) - massive, husky
shock (noun) - a thick, bushy mass (as of hair)
72. **stoop** (noun) - a porch, platform, entrance stairway, or small veranda at a house door
perch (noun) - a resting place or vantage point
curtly (adverb) - abruptly and/or rudely
73. **grotesque** (adjective) - absurdly awkward, odd, unnatural, bizarre
groin (noun) -the area of the body marking the juncture of the lower abdomen and the thighs
melee (noun) - a confused fight or struggle, especially a hand-to-hand fight among a number of people
grapple (verb)- to struggle in or as if in a close fight
74. **wary** (adjective)- marked by caution, especially in detecting and escaping danger
spry (adjective) - vigorously active
vitality (noun)- power of enduring or continuing
75. **hurtled,** from **hurtle** (verb)- to move with or as if with a rushing sound, to fling
ruthless (adjective) - merciless, cruel

SHANE (continued)

C. Vocabulary Development

Chapter 9
page
75. **contorted,** from **contort** (verb) - to twist into an unusual appearance or unnatural shape: to distort
frantic (adjective) - wildly or uncontrollably excited: frenzied
76. **lithe** (adjective) - easily bent, marked by effortless grace
77. **momentum** (adjective)- the force of movement
futility (noun) - uselessness
red-mottled (adjective) - spotted with red blotches
bellowed, from **bellow** (verb) - to shout in a deep voice
faltered, from **falter** (verb) - to move unsteadily, to stumble or hesitate

Chapter 10
78. **rustle** (noun) - a quick succession or confusion of small sounds
brute (adjective) - resembling an animal in quality, action, or instinct: savage
subsided, from **subside** (verb) - to settle down, to become quiet
sodden (adjective)- soaked, saturated
79. **tremor** (noun) - a trembling or shaking
sustain (verb) - to keep up, to support
drowsy (adjective) - sleepy
emphatic (adjective) - with emphasis, stressed
80. **hoist** (verb) - to raise
chirruped, from **chirrup** (verb) - to make sharp sounds characteristic of a small bird or cricket
crooning, from **croon** (verb)- to hum or sing in a low voice
81. **peeved** (adjective) - annoyed, irritated

Chapter 11
83. **sprawling,** from **sprawl** (verb) - to spread in an irregular fashion
84. **sicced,** from **sic** (verb)- to chase, to attack - usually given as a command to a dog
finesse (noun) - skillful handling of a situation
85. **swagger** (noun) - a walk executed with an air of overbearing self-confidence
dude (noun) - a man who shows excessive care about his physical appearance, especially an Easterner in the West
86. **rattling,** from **rattle** (verb) - to chatter incessantly and aimlessly
prod (verb)- to stir to action
87. **chucked,** from **chuck** (verb) - to toss
88. **shrugged,** from **shrug** (verb) - to raise or draw in the shoulders, especially to express a lack of interest or dislke
squatter (noun) - a person who settles on land without right, title, or payment of rent
ominous (adjective) - foretelling evil, threatening
froth (noun) - foam, bubbles

SHANE (continued)

C. Vocabulary Development

Chapter 11
page
89. **badgered**, from **badger** (verb) - to harass or annoy persistently
90. **contempt** (noun) - the act of despising
burrows (noun) - holes in the ground made by animals for shelter and/or habitation
fumbling, from **fumble** (verb)- to feel or grope about clumsily
malice (noun) - ill will, especially the deliberate intention of doing unjustified harm
91. **reckon** (verb) - to think (colloquial)
haggard (adjective) - having the expression of a person who is suffering, especially from great hunger, worry, or pain
92. **assent** (noun) - agreement
tormented (adjective) - tortured, distressed
battered, from batter (verb) - to beat with successive, violent, heavy, or shattering blows
cankering, from **canker** (verb) - to undergo corruption
belittle (verb) - to make a person or thing seem little and/or unimportant
93. **bucking** (noun) - opposing, resisting
94. **musing,** from **muse** (verb) - to consider carefully, to ponder

Chapter 12
95. **moped,** from **mope** (verb) - to be in a dull and dispirited state
tattered (adjective) - ragged
96. **crumpling,** from **crumple** (verb) - to press, bend, or crush out of shape
arrogant (adjective)- exaggerating one's own worth or importance in an overbearing manner
97. **affable** (adjective) - being pleasant and at ease in talking with others
nesters (noun) - homesteaders or squatters who take up open range for a farm
98. **sneering** (adjective) - in a smiling or laughing manner with facial contortions that express scorn or contempt
99. **twitched,** from **twitch** (verb) - to reduce or to become reduced to helplessness or inefficiency

Chapter 13
101. **chink** (noun) - a short, sharp sound
merged, from **merge** (verb) - to combine
saber (noun) - a type of sword
scant (adjective) - small or insufficient
102. **head-long (headlong)** (adverb) - without pause or delay
103. **tempered** (adjective) - brought to the desired state (as of hardness, toughness, or flexibility)
105. **lolled,** from **loll** (verb) - to hang loosely, to dangle
teetered, from **teeter** (verb) - to move unsteadily, to wobble
groggy (adjective) - being weak and dazed and unsteady on the feet or in action

SHANE (continued)

C. Vocabulary Development

Chapter 14

page

107. **plumping,** from **plump** (verb) - to drop, sink, or come into contact suddenly or heavily

108. **scurried,** from **scurry** (verb) - to move briskly
realm (noun) - kingdom, domain
menace (noun) - threat, danger

110. **whisp** (misspelling of **wisp**) (noun) - a thin puff, as of smoke
flush (noun) - sudden increase of expansion
banner (adjective) - distinguised from all the others, especially in excellence
invincible (adjective) - incapable of being defeated
imperceptibly (adverb) - so slight as to avoid being perceived

111. **scanning,** from **scan** (verb) - to make a wide, sweeping search of
assessed, from **assess** (verb) - to determine the importance, size, or value of

112. **glinted,** from **glint** (verb) - to shine with small, bright flashes
baffled, from **baffle** (verb) - to defeat or check by confusing
reluctance (noun) - hesitation or unwillingness
implacable (adjective) - not capable of giving in or being calmed or satisfied

113. **impaled,** from **impale** (verb)- to pierce with or as if with something pointed
retarded, from **retard** (verb) - to slow up, to delay

114. **clustering,** from **cluster** (verb) - to collect together

115. **inalienable** (adjective) - not capable of being taken away, given up, or transferred
receding, from **recede** (verb)- to move back, to withdraw

Chapter 15

119. **flitted,** from **flit** (verb) - to move or progress in quick, erratic darts

120. **stifled,** from **stifle** (verb)- to smother by or as if by depriving of air
wick (noun) - a cord or strip of material through which a liquid (as melted wax or oil) is drawn in a candle or lamp
cleft (noun) - a space or opening, usually V-shaped

Chapter 16

122. **indivisible** (adjective) - not capable of being divided or separated

123. **gleaned,** from **glean** (verb) - to gather little by little

D. Testing

- Use objective and essay tests.

SHANE (continued)

D. Testing

As a way of checking on the students' having read or not, the following quizzes might be helpful. The answers are indicated in boldface.

Shane Reading Test (chapters 1-3)

1. When Shane first rides into the valley, Bob (A) is impressed by the spotted Indian pinto he is riding. It is very similar to the one Mr. Johnson rides. (B) thinks that he looks like one of the farmers who have moved into the region from Tennessee. **(C) is impressed with his clothes: dark trousers with a tooled leather belt, a rich-brown shirt, and a black silk handerchief.** (D) is chasing his friend Ollie Johnson across the road. Shane nearly hits them with his horse and shouts at the boys to be more careful.

2. After Shane is asked to stay for dinner, (A) Mrs. Starrett discovers that he is strange and mysterious, so she tells her husband that perhaps they have made a mistake in inviting him into the house. **(B) Mrs. Starrett tells her husband that the stranger seems nice and polite and sort of gentle, unlike most men she has seen in the valley.** (C) Robert Starrett accidentally discovers that it is Shane's birthday. (D) Mrs. Starrett receives a message from old Mrs. MacPherson that she is ill. Mrs. Starrett leaves immediately to nurse the ailing woman.

3. Shane calls pancakes (A) pancakes. (B) hotcakes. **(C) flannel cakes.** (D) flapjacks.

4. Mrs. Starrett (A) wants Shane to trade recipes with her. (B) asks Shane to help her rearrange the furniture in the stylish fashion of the East. (C) tells Shane that her sister from Kentucky will be arriving soon in search of a husband who can help her to run her ranch. **(D) wants Shane to tell her about women's fashions back in "civilization."**

5. The old stump (A) is a local landmark of historical significance; the Neewollah Festival is held near it every fall. (B) is often the site of the Starrett family picnics. **(C) is the one black spot on the farm.** (D) is the home of Robert's pet squirrel.

6. When Shane and Mr. Starrett are chopping, they (A) talk about their childhoods as they work. (B) exchange angry and threatening glances at each other. **(C) work silently and steadily.** (D) work until sunset. At that time weariness and darkness force them to retire, and they finish the job the next afternoon.

7. While the men are chopping, Mrs. Starrett comes out of the house (A) with some freshly made lemonade and some sliced fruit. **(B) wearing a "new" hat she has made from some fresh flowers and the sash from her best dress.** (C) wearing Bob's old workclothes. "I plan to join you, gentlemen," she announces. (D) to tell her husband that the preacher has arrived to discuss the church social the following weekend.

SHANE (continued)

D. Testing

Shane Reading Test (chapters 1-3)

8. When the men have difficulty dislodging the taproot of the stump, **(A) they keep right on working at it until they get it out.** (B) They bring in the horse from the barn to help them. (C) They call on some neighbors for help. (D) they use kerosene to burn it out.

9. After Marian Starrett burns the first pie, **(A) she insists on making the second one completely by herself.** (B) Bob peels the apples for a second one while the men help Marian to prepare the crust. (C) she sobs in Joe's arms. (D) she sobs in Shane's arms.

10. The stump incident and the apple pie incident are tied together as Shane finishes eating and says, **(A) "That's the best bit of stump I ever tasted."** (B) "This pie tastes like wood shaving." (C) "I was thinking of this here apple pie the whole time I was a-working on that old stump." (D) "Your apple pie is the perfect ending to a perfect day."

Shane Reading Teset (chapters 4-6)

1. After Mr. Starrett offers Shane a job, (A) Shane tells him that there are some men from back East who are looking for him because of problems regarding a gambling debt. **(B) they discuss Shane's workclothes; Mr. Starrett tells him to charge them at Sam Grafton's store, but Shane says he will pay for them himself.** (C) Bob brings his dog into the kitchen, and the dog knocks over some food that Mrs. Starrett is preparing. (D) Shane explains that his wife, an Indian lady, was killed by settlers in another part of Wyoming some two years before.

2. Shane takes Mr. Starrett's chair at the dinner table for the first evening meal, (A) but Mrs. Starrett quietly explains that the chair is reserved for the man of the family: Mr. Starrett. (B) after Mr. Starrett tells him that the other large chair is too hard on the back of a working man. **(C) so that he can have a better view of anyone coming through the door.** (D) because it is close to the place where Marian Starrett always sits.

3. It takes Bob nearly two weeks to realize it, but (A) he discovers that his mother has been quietly sneaking out of the house after Mr. Starrett falls asleep so that she can meet secretly with Shane. (B) Shane is nearly blind in his right eye. (C) his parents have begun locking the doors and windows at night after Shane came to stay. **(D) Shane carries no gun.**

SHANE (continued)

D. Testing

Shane Reading Test (chapters 4-6)

4. When Mr. Starrett has to leave for two days, he returns to find that Shane has knocked out the end of the corral and increased its size because **(A) it is Mr. and Mrs. Starrett's anniversary.** (B) he wants to bring in a herd of his own which he has been keeping up North. (C) he feels that Mr. Starrett needs to show the other people in the valley that he plans to be an even bigger rancher than Luke Fletcher. (D) it had been boring without Mr. Starrett, and he needed something to do to occupy his time.

5. Shane gives Bob a lesson in how to handle a gun (A) when he discovers that the little boy has been sneaking his father's pistol out in the late afternoon. **(B) when he finds the boy playing with an old gun with a cracked barrel which Mr. Grafton gave him.** (C) because, as he puts it, "A man just isn't a man unless he knows how to kill to protect his family." (D) on the day they take the train into Cody to buy more cattle.

6. After Fletcher returns to Wyoming with a new contract, he (A) builds a new saloon and hotel. (B) brings his son home with him from Chicago. **(C) offers to buy the homesteaders' property at what he calls a "fair" price.** (D) makes arrangements for the new railroad to pass directly through the valley.

7. The schoolteacher **(A) is Sam Grafton's daughter.** (B) lives in a small room behind the schoolhouse. (C) makes it increasingly evident that she finds Shane quite attractive. (D) is married to Marian Starrett's brother.

8. Chris tries to get Shane into a fight over (A) a sandwich. (B) one of the girls who works in the bar. (C) his silk handkerchief. **(D) a bottle of soda pop.**

9. After Shane walks away from the fight with Chris, (A) Marian tells him she had never imagined that he could be so cowardly. **(B) Sam Grafton says that Shane isn't afraid of Chris, only of himself.** (C) Bob walks right up to Chris and says, "You may feel like a big shot now, but just remember that there's always a tomorrow!" (D) he returns to the Starrett farm where a fight begins between himself and Mr. Starrett over an old pair of workshoes.

10. In speaking to Bob after the incident with Chris, Shane says, (A) "That little punk will get it, but only when I'm good and ready." **(B) "I could like that boy."** (C) "Please try to find out where Chris goes Saturday nights." (D) "Chris is so stupid that anything he would do wouldn't surprise me."

SHANE (continued)

D. Testing

Shane Reading Test (chapters 7-16)

1. After Fletcher's men give the homesteaders a rough time for a while, the homesteaders begin to get angry at Joe Starrett because Shane had backed down when Chris challenged him. Shane goes into town and in the bar he orders two soda pops, one for himself and one for (A) Bob. (B) Marian. (C) Fletcher. **(D) Chris.** (E) Sam.

2. Bob is stealing a cookie in the house when he overhears his mother and Shane talking. (A) Shane tells Mrs. Starrett he knows the law will catch up with him sooner or later. **(B) Mrs. Starrett tells Shane Joe needs him, and she asks Shane to stay.** (C) Mrs. Starrett explains to Shane that Bob is beginning to admire him too much. She points out that Shane represents everything she herself fears, so she wants him to stay away from her son. (D) Shane tells Mrs. Starrett that he has learned Fletcher's men are planning a secret raid on the Starrett farm. (E) Mrs. Starrett offers Shane a cookie. When they go into the kitchen, they find Bob sheepishly grinning, with cookie crumbs still clinging to his upper lip.

3. One Saturday evening Shane and the Starrett family ride into town. **(A) Mr. and Mrs. Starrett have to talk to Bob's teacher because twice recently he has cut school in the afternoon.** (B) Sam Grafton asks them if they would have dinner with him and his daughter. (C) Shane wanders into the fields outside town where Bob discovers him deep in thought and watching the sunset. (D) Bob and Ollie Johnson are caught trying to steal sour lemon balls from a large jar in Mr. Grafton's store. (E) Shane and Joe Starrett go to a meeting of the homesteaders while Marian and Bob shop at Sam Grafton's store.

4. Bob enters the saloon against his mother's wishes (A) to tell Shane that Mr. Starrett is being attacked in the street by a group of Fletcher's men. (B) because he can see Shane beneath the barroom doors. Shane is talking to a girl who works in the saloon, and Bob's curiosity is too great to overcome; he wants a closer look. (C) when his mother is pushed from a wooden sidewalk by Red Marlin. (D) because he wants a soda pop. **(E) to inform Shane that a group of Fletcher's men is coming in.**

5. The damages to Mr. Grafton's store are paid for **(A) by Joe Starrett and Shane.** (B) by Mr. Grafton's putting money on Fletcher's bill. (C) when the homesteaders take up a collection. (D) after Fletcher rides into town loudly proclaiming, "It's my responsibility and I ain't shirkin' it." (E) by Shane, who confides in Mr. Starrett that he has an account of some two thousand dollars in the local bank.

SHSANE (continued)

D. Testing

Shane Reading Test (chapters 7-16)

6. After the big fight with Morgan, Marlin, Curly, and the others, **(A) Mr. Starrett carries Shane from the saloon in his arms, just as he sometimes carries his sleeping son to bed.** (B) Shane and Mr. Starrett have a drink to celebrate their victory. (C) Mrs. Starett takes the wagon and returns home with Bob, leaving the men in town. "Violence is man's one undeniable link with Satan," she declares. (D) it is discovered that little Bob has been hit by one of the flying bottles. (E) it is discovered that Sam Grafton's daughter has been hit by one of the flying bottles.

7. "Did ever a woman have two such men?" Marian cries after the fight when Shane and Mr. Starrett are back at the farm and cleaned up. (A) Shane looks at her with patience and understanding and says softly, "One man, Marian. You've got yourself one man. One man and a cyclone blowing through this valley." (B) Joe looks at her, realizes that she is in love with Shane, and suddenly he knows that his fight for the farm is useless. He might win the fight, but he'll lose his wife to Shane in the end. **(C) Shane touches her head and leaves the room. Mr. and Mrs. Starrett exchange a few words, concluding as she says, "Oh, Joe...Joe! Kiss me. Hold me tight and don't ever let me go.,"** (D) The three of them interlock their arms, resting their foreheads together in an attempt to block out the ugliness that has just occurred in their lives. Bob watches his mother and father and Shane and is confused. (E) Mr. Starrett looks at her sadly and walks from the house. Marian and Shane clasp hands. Mrs. Starrett thinks for a moment that Shane is going to kiss her, but suddenly he breaks away and joins Mr. Starrett in the fields.

8. After Stark Wilson arrives in town, his first move is (A) to make friends with the Starretts. **(B) to kill Erine Wright.** (C) to get into poker game in the saloon. (D) to get rid of his "dude" clothing and buy himself clothing more suitable for the valley. (E) to rent a room at Sam Grafton's hotel.

9. Fletcher, Wilson, and two cowboys ride out to the Starrett farm, **(A) and Fletcher offers jobs to both Shane and Mr. Starrett.** (B) after Shane sends word that he will be waiting for them at sunset. (C) because Fletcher is tired of fighting. "I've got me a government job now," he explains, "so why don't we forget the hard times that lie behind us and just try to get along together?" (D) but they don't set foot on the property because all the homesteaders are waiting with guns. (E) the day Shane and Mr. Starrett take the train into Cody.

SHANE (continued)

D. Testing

Shane Reading Test (chapters 7-16)

10. When Shane decides to go into town for the final time, (A) Marian pleads with him not to go. She even offers to leave Joe Starrett for him if he just won't risk his life. **(B) he is wearing the same clothes he had worn the first day he rode into the valley.** (C) he lies and said that he is going to visit Sam Grafton. (D) he takes Marian Starrett with him. (E) his work clothes are very dirty, being covered with dust and sweat after a day working hard with Joe Starrett on the corral.

11. Before Shane leaves the Starrett farm to ride into town the last time, **(A) he hits Joe Starrett in the head with a gun.** (B) he stands near the corral he had built for the Starretts as an anniversary present and starts to cry. (C) Marian gives him a small piece of jewelry that had belonged to her mother. (D) he tells Marian that, if he comes through it alive, he'll never again be able to see her. He explains that he now knows he loves her but has no right to take her from her husband and child. (E) he picks Bob up in his arms and promises that he will return...someday.

12. Shane kills Wilson and then Fletcher, (A) and then he collapses in a pool of blood. (B) and then Red Marlin and Chris, in a spree of blood and bullets that quickly becomes legend in Wyoming. (C) and only then does he discover that Mr. Starrett has also died in the gun battle. "That was...the last thing...I wanted, he gasps as he stumbles from the saloon. (D) before turning the gun on Sam Grafton and accusing him of being a conspirator with Fletcher. **(E) but the onlookers can plainly see that he himself has been wounded.**

13. At the end of the book (A) Marian leaves Joe, taking Bob back to her home in New England. (B) Joe Starrett takes over Fletcher's ranch and is chosen to represent the valley in the state legislature. **(C) Chris comes to Joe Starrett and asks to work for him.** (D) Bob Starrett vows to leave home when he turns 16 so that he can search out the man they had known only as Shane. (E) Mr. Starrett buys Bob his own gun from Sam Grafton, explaining that the time has come for the boy to become a man.

14. From time to time rumors are heard in the years that follow that (A) Shane has married an Indian woman. **(B) Shane was a certain Shannon who had been famous as a gunman and gambler in Arkansas and Texas.** (C) Shane still loves the beautiful Marian Starrett and, for that reason, can never return to the valley. (D) Shane came from a family of immense wealth and social reputation, going bad following an unpleasant incident with a young lady. (E) Shane has become a marshall in the western territory.

15. Shane is written in **(A) first person.** (B) second person. (C) third person. (D) fourth person. (E) no point of view in particular.

SHANE (continued)

D. Testing

The following test is based on the elements of literature outline (to be found in the appendix) and the novel Shane.

TRUE-FALSE

1. The novel Shane is told in third person point of view. **(F)**
2. Second person is the most commonly-used of all the points of view. **(F)**
3. Omniscience is generally used only in third person point of view. **(T)**
4. The narrator writes the story. **(F)**
5. When identifying the point of view of a story, never consider material given within quotation marks, since that is dialogue and does not affect the point of view. **(T)**
6. "I think you are very beautiful," said the tall and mysterious stranger. This passage clearly shows omniscience. **(F)**
7. Although the narrator and the author are not the same person in fiction writing, they would be the same person in an autobiography. **(T)**
8. "Fiction" refers to material that is true. **(F)**
9. Shane is a work of fiction. **(T)**
10. Shane is a short story. **(F)**
11. Shane is set in the Nineteenth Century. **(T)**
12. Weather would be an aspect of setting. **(T)**
13. The Starrett home has a parlor. **(F)**
14. When a character is dirty or badly-groomed on the outside, this might well be a reflection of a personality that is confused or filled with self-hatred. **(T)**
15. A character's external characteristics are more important than his or her internal characateristics. **(F)**
16. A character's religious beliefs and practices would be a reflection of internal characteristics. **(T)**
17. Shane is a much bigger man than Joe Starrett. **(F)**
18. Shane has blonde hair that he wears long and combed straight back. **(F)**
19. Most people feel the novel Shane has eight main characters: Joe, Marian, and Bob Starrett, Shane, Sam Grafton, Red Marlin, Chris,and Ernie Wright. **(F)**
20. Internal characteristics are important because they help the reader to visualize what the character looks like. **(F)**
21. The first stage of telling a story is the point of view. **(F)**
22. The exposition of a story will often overlap with the complication. **(T)**
23. The complication of a story leads up to the climax. **(T)**
24. If the climax of a story occurs at the **very** end, the denouement will be written. **(F)**
25. The complication of a story begins with the establishing of the conflict or intrigue. **(T)**
26. A well-written story will have its climax occurring about half-way through the complication. (F)
27. Stories will always have some kind of conflict, which can be broken down into seven main categories. **(F)**
28. The conflict where one or more persons want one thing while one or more other persons want something else is man vs. society. **(F)**

SHANE (continued)

D. Testing

TRUE-FALSE

29. The conflict that Shane and Mr. Starrett face as they try to remove the old stump is man vs. himself. **(F)**
30. Shane's wanting to leave his past behind him while at the same time wanting to use skills developed in his past to help his friends in the present is an example of man vs. himself. **(T)**
31. The theme (moral) of a story is often said to be the lesson to be learned from it. **(T)**
32. A theme (moral) should be expressed as a complete sentence. **(T)**
33. A theme (moral) should be underlined and never written in quotation marks. **(F)**

MULTIPLE CHOICE

34. In analyzing literature, the term "point of view" means (A) the opinion of the reader about the story. (B) the opinion of the writer of the story about the characters. **(C) who is telling the story.** (D) who is writing the story.
35. How many points of view are there? (A) one (B) two **(C) three** (D) four
36. When your mother first called you, you looked at yourself in the mirror and decided not to answer. This is an example of (A) first person. **(B) second person** (C) third person (D) fourth person.
37. The ability of the narrator to enter characters' minds to show what they are thinking or feeling is called (A) first person **(B) omniscience.** (C) denouement (D) conflict.
38. The advantage to telling a story in first person is **(A) that the reader gets the impression he/she is hearing the story from someone who actually lived it.** (B) the narrator can use omniscience. (C) that there will be a mental denouement. (D) the author doesn't have to use his/her imagination so much.
39. The narrator of Shane (A) is Shane. (B) uses omniscienace. (C) is a little boy named Bob Starrett. **(D) is a grown man remembering what happened to him when he was a little boy.**

40 Which list of words would most clearly indicate omniscience? (A) said, shouted, reached, took, explained (B) placed, opened, cried, revealed, remarked (C) wrote, hugged, painted, dressed, strolled **(D) remembered, wondered, thought, felt, recalled.**

41. The first lines of the novel Shane are "He rode into our valley in the summer of '89. I was a kid then, barely topping the backboard of father's old chuck-wagon." How many words must be read before the point of view is announced? (A) one **(B) four** (C) eleven (D) twenty-one
42. How many words in the first two sentences of Shane (quoted in previous queston) demonstrate the point of view? **(A) two** (B) four (C) six (D) seven.
43. Shane takes place during the (A) winter (B) spring **(C) summer** (D) Christmas season
44. Shane is set in (A) Michigan. (B) Texas **(C) Wyoming** (D) North Dakota

SHANE (continued)

D. Testing

MULTIPLE CHOICE

45. The two main settings of the novel Shane are (A) Luke Fletcher's place and Joe Starrett's place. **(B) in the town and on the Starrett farm.** (C) in Sam Grafton's bar and in Sam Grafton's general store. (D) in the fields and in the house.
46. In what room of the house do the Starretts spend most of their waking time when they are indoors? (A) the bedroom. **(B) the kitchen.** (C) Bob's little lean-to room. (D) the parlor.
47. The one black spot on the Starrett farm is (A) their ugly house. **(B) an old tree stump.** (C) the unfinished barn. (D) Bob's little lean-to room.
48. The month in which the novel Shane begins is (A) June. (B) July. (C) August. **(D) never revealed.**
49. The physical characteristics of a character in a story are most important (A) when they are carefully explained by the narrator. (B) when the character is quite unattractive. (C) when the character is quite attractive. **(D) when they reflect in some way the character's personality or internal characteristics.**
50. Which of the following lists would contain only internal characteristics? (A) tall, handsome, intelligent, and kind. (B) blue-eyed, broad shoulders, big feet, red hair. (C) shy, friendly, tall, unattractive. **(D) gentle, defiant, quarrelsome, shy.**
51. Which of the following quotations from the book refers to Joe Starrett? (A) "...with a fair complexion even our weather never seemed to affect..." (B) "...the tiny wrinkles around his eyes were what with him would be a smile." (C) "He was clean-shaven and his face was lean and hard and burned from high forehead to firm, tapering chin." **(D) "He was sitting up, his face tired and haggard, the ugly red mark standing out plain along the side of his head."**
52. There are four stages to telling a story: (A) exposition, conflict, denouement, omniscience. (B) man vs. man, man vs. society, man vs. himself, and man vs. nature. (C) point of view, setting, character, and plot. **(D) none of the above.**
53. When analyzing a story, first you deal with point of view. Next you will discuss (A) the exposition. **(B) the setting.** (C) the conflict. (D) the plot.
54. In the exposition of a story, (A) the characters are generally introduced. (B) the time period of the story is generally revealed. (C) the location of the story is established. **(D) choices A, B, and C are all correct.**
55. The complication of a story generally comprises about what percentage of the written material? **(A) 90 to 95 percent.** (B) 65 to 70 percent. (C) 40 to 50 percent. (D) less than 15 percent.
56. The stage of storytelling most closely related to conflict would be (A) exposition. **(B) complication.** (C) climax. (D) denouement.
57. The high point of the story towards which everything has been leading is called **(A) the climax.** (B) the denouement. (C) the conflict. (D) omniscience.

SHANE (continued)

D. Testing

58. The climax of Shane is (A) when Shane has the fistfight with Chris. (B) when Marian tells Shane Joe needs him and asks him to stay. **(C) the gunfight in which Shane kills Stark Wilson and Luke Fletcher.** (D) the scene where Marian urges Joe to pull out the post Shane had sunk in putting in the corral.
59. What is the purpose of the denouement? **(A) To tie up the loose ends and answer any unanswered questions.** (B) To teach the reader a lesson about life. (C) To introduce the reader to the characters and the setting. (D) To enter the minds of characters to show what they're thinking or feeling.
60. "And they lived happily ever after" is an example of (A) exposition. (B) conflict. **(C) denouement.** (D) omniscience.
61. The denouement in Shane (A) is mental. (B) takes place right before the climax. **(C) occurs during the last two chapters.** (D) takes place in chapter six.
62. In a man vs. man conflict, **(A) one or more persons want one thing while one or more persons want something else.** (B) one or more persons are in conflict with the ideas of their society. (C) one or more persons want two or more different things. (D) one or more persons are in conflict with natural forces over which they have no control.
63. The kind of conflict which can be broken down into legal conflict and social conflict is (A) man vs. man. (B) man vs.himself. (C) man vs. nature. **(D) man vs. society.**
64. There are two main conflicts running through the novel Shane. They are (A) man vs. society and man vs. nature. (B) man vs. himself and man vs. nature. (C) man vs. man and man vs. nature. **(D) man vs. himself and man vs. man.**
65. The ranchers vs. the homesteaders conflict common in many western novels is evident in Shane also. It can be seen in the conflict between (A) Joe Starrett and Luke Fletcher. (B) Shane and Stark Wilson. (C) Shane and Chris. **(D) all of the above because they are all differnt aspects of the same basic conflict.**
66. The way the term "theme" is often used in Burbank schools is not quite accurate. A better term would be (A) morality. (B) conflict. **(C) moral.** (D) denouement.
67. The theme of Shane is generally considered to be (A) "Don't break up a good marriage." (B) "A gun is a tool just like any other tool and can be used for good or for evil." (C) "Be careful of mysterious strangers." **(D) "A man is what he is, and there's no breaking the mold."**
68. A symbol representing manhood for Bob is (A) a horse. **(B) a gun.** (C) a beard. (D) a good education.
69. The symbol representing the fellowship between Shane and Joe Starrett is **(A) the old stump.** (B) a bottle of soda pop. (C) a gun. (D) Marian's apple pie.
70. The novel Shane was written by (A) Saki. (B) Jack Shafer. **(C) Jack Schaefer** (D) Ray Bradbury.

SHANE (continued)

IV. Beyond the Core Work - Culminating the Writing Process

A. Writing Task - Autobiographical Incident

Writing Situation

As the novel Shane reaches its conclusion, the narrator, Bob Starrett, says, "He belonged to me, to father and mother and me, and nothing would ever spoil that. For mother was right. He was there. He was in our place and in us. Whenever I needed him, he was there. I could close my eyes and he would be with me and I could see him plain and hear again that gentle voice. I would think of him in each of the moments that revealed him to me. I would think of him most vividly in that single flashing instant when he whirled to shoot Fletcher on the balcony at Grafton's saloon. I would see again the power and grace of a coordinate force beautiful beyond comprehension. I would see the man and the weapon wedded in one indivisible deadliness. I would see the man and the tool, a good man and a good tool, doing what had to be done."

The gunfight was an incident that would remain with Bob Starrett for the rest of his life. It is clear that, no matter how long Bob Starrett would live, that blazing moment of the gunfight would remain in his mind and memory, able to be called up instantly as fresh as though it had happened yesterday.

Directions for Writing

Describe something that has happened to you in your lifetime that will remain with you always. It could be something of major importance or something other people might view as unimportant, but this autobiographical incident should refer to something that took place in a 24-hour period or less. Tell what the incident was and explain it. Describe how you felt about it at the time. Tell why you feel this incident is something that you will never forget. (**Note:** The teacher should make clear to the students in advance that this asignment will be shared with other students. It should not deal with an incident so personal that the paper cannot be shared.)

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

Also see "The Writing Process" in General Appendix.

1. Pre-Writing

List several ideas for your "incident."

SHANE - (continued)

B. Writing Process Steps

1. Pre-writing

Go over your list and select the one idea that will provide you with the best material to fulfill the assignment. Remember, you are looking for **one** incident.

Cluster your responses to the incident at the time.

Cluster your ideas regarding why you feel this incident is something that you will never forget.

- See "Suggested Pre-Writing Actvities" in the General Appendix for additional ideas.

2. Drafting

Review your clusters and notes

Include these ideas as you write your draft

Begin your paper with an introduction that will establish the purpose of the paper and interest your reader at the same time.

Develop the paper following this order: (1) What was the incident? (2) How did you feel about it at the time? (3) Why do you feel this incident will always remain in your mind?

3. Responding

Students are afforded opportunities to share their efforts with other students.

Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and the revision step.

A copy of the "Response/Revision Guide" can be found in the Shane appendix.

4. Revising

Have students check that they have done the following:

- Followed the writing directions exactly.
- Incorporated the ideas generated by the "Revision Guide."
- Included as many sensory details as possible.

SHANE - (continued)

4. Revising

- Organized the paper in such a way that the reader can picture the place and the people.

- Structured the paper so that the reader can follow the ideas easily.

5. Editing

- Give a copy of the "Editing Sheet" to each student. This sheet is found in the General Appendix.

- In the process of editing their papers, the students complete the sheet.

- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

SHANE
by Jack Schaefer

APPENDIX

SHANE - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer, but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute opportunities evenly.

5. Use questions as sponge activities. Put questions on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the questions soon after class begins.

6. As a change of pace to deal with the "black hole" that sometimes occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect them, since the purpose is to deal with the wandering of attention and not to create more paperwork.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve...phrase...summarize.

B. Levels of thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: knowledge (recall), comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis). The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Levels of Thinking Based on Bloom's Taxonomy" in the "General Appendix."

SHANE -STUDY GUIDE - continued

C. Sample Questions

Chapter 1

comprehension	1.	Specify the point of view of this novel. What limitations can we expect as we realize the novel is being told from the recollections of a child?
knowledge(recall)	2.	When does this story take place?
recall	3.	Where does this story take place?
recall	4.	Describe Shane's appearance as he rides into the valley.
application	5.	How does Bob feel about the stranger as he watches him approach?
application	6.	How do the reactions of Bob's parents to Shane differ from one another and from those of their son? Explain why each person has slightly different responses.
recall	7.	Describe the valley.
recall	8.	Describe the Starrett farm.
comprehension	9.	What do we learn about the nature of Shane when he gives water to his horse before he takes water for himself?
comprehension	10.	Shane picks a flower and puts it in his hatband. What does this show about him?
recall/analysis	11.	Shane demonstrates in the way he addresses Bob that he knows what will please a boy. What is it that he does to "please a boy"? Why do you think Shane is interested in "pleasing a boy"?
comprehension	12.	Why do Mr. and Mrs. Starrett keep asking Shane questions during supper?
analysis	13.	Why do you feel Shane is so secretive about his past?
evaluation	14.	Recommend questions that might get information from Shane about his past without offending him.

SHANE- STUDY GUIDE - continued

C. Sample Questions

Chapter 1

evaluation	15.	Defend Shane's right to keep his past to himself.
application	16.	The man vs. man conflict of Shane is established in the first chapter. Identify the passages where this occurs.
evaluation	17.	Mr. Starrett explains to Shane that he believes in raising cattle bred for meat, explaining that he has raised cattle averaging 300 pounds more than those raised by Fletcher, the cattle rancher. Is Mr. Starrett correct in his position? Why?
application	18.	Explain why water plays such an important role in the plans of the residents of the valley.
application	19.	Mr. Starrett says of Shane, "He's a special brand we sometimes get out here in the grass country...A bad one's poison. A good one's straight grain clear through." Based on information given in the first chapter, which is Shane? Support your answer with references to specific data from the first chapter.
comprehension	20.	What do the details given about the Starrett farm tell us about the kind of man Mr. Starrett is?
application	21.	As the novel develops, latent romantic feelings between Shane and Marian Starrett begin to develop. There are subtle signs of Mrs. Starrett's attraction expressed in chapter one. Identify some of the hints that the author is beginning to show the reader.
comprehension	22.	What does Mr. Starrett mean when he tells his wife, "I don't think you ever had a safer man in your house"?
synthesis	23.	Create a possible history for Shane.
evaluation	24.	Which would you prefer to be: a cowboy or a homesteader? Why?

SHANE - STUDY GUIDE - continued

C. Sample Questions

evaluation 25. Based on the information you have learned about Shane in the first chapter, would you let him spend the night in our house? Why, or why not?

Chapter 2

recall 1. What conclusion does Mrs. Starrett draw when she hears Shane refer to pancakes as "flannel cakes"?

recall 2. Shane reveals some information about his past at the beginning of Chapter 2. What does he reveal?

recall/analysis 3. Why doesn't Shane depart immediately following breakfast, as he initially plans to do?

comprehension 4. Mr. Starrett is a hard-working man who takes very little time off. Still, he is willing to spend a day with Shane instead of working. Why would he do this?

comprehension 5. In what way does Mrs. Starrett make her own personal attempt to get Shane to stay a little longer?

comprehension 6. Mrs. Starrett tells Shane that she wants him to tell her about the women's fashions "back in civilization." This is a peculiar thing for a woman to ask of a seemingly "macho" type man. Why has she decided that Shane would be able to answer her questions?

comprehension 7. Describe Mr. Starrett's feelings about the old stump on his farm.

comprehension 8. Why does Shane say to Mr. Starrett, "You're poor shakes as a liar"?

application 9. Cite information the author gives about Jake Ledyard that cause the reader to view him in a negative light right from the beginning.

comprehension 10. Explain why Jake Ledyard views Shane in a negative light.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 2

analysis	11.	Based on the information given about Shane and Jake Ledyard in the first two a chapters, contrast and compare their characters.
evaluation	12.	Who is the better man, Jake Ledyard or Shane? Why?
comprehension	13.	As Shane begins chopping on the old stump, Bob tells the reader that the sound of the axe hitting the wood brought to him a warmth that erased the previous chill of terror Shane had evoked in his young mind. Explain why.
comprehension	14.	What does Shane mean when he says, "A man has to pay his debts" as he chops at the stump?
comprehension	15.	Bob thinks the "debt" Shane feels he owes the Starretts grows from the two meals he has eaten at their home. However, Mr. Starretts says, "He doesn't mean meals." What does Shane mean?
application/ analysis	16.	"Ideal friendship" is a characteristic theme in stories of the Old West. Why would loyal, unquestioning friendship be essential in the vast reaches of that land? How does the first meeting of Shane and Mr. Starrett illustrate the tradition of Western hospitality? In what ways is their friendship established in the first two chapters?
evaluation	17.	Did Shane pick a good way of "paying his debt"?
synthesis	18.	What other way might Shane have chosen to "pay his debt"?

Chapter 3

recall/ comprehension	1.	Describe the hat Mrs. Starrett remakes from one of her old hats. Why do you think she does this?
comprehension	2.	How do the reactions of the men to her "new" hat differ from what Mrs. Starrett had been expecting? Explain.
evaluation	3.	Is Mrs. Starrett insensitive in expecting the men to pay more attention to her new bonnet while they are working on the stump?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 3

synthesis	4.	What might have happened had Mrs. Starrett created a scene and told the men off because they didn't pay more attention to her "new" hat?
comprehension	5.	As the men are chopping on the stump, Mrs. Starrett says, "This is a funny kind of resting you're doing today." Her husband responds,"...this is the best resting I've had for as long as I can remember." What does he mean?
analysis	6.	After the hat incident, the men follow Mrs. Starrett into the house for dinner. Bob describes it as "an uncomfortable meal." Explain why it is uncomfortable. How do we know that Mrs. Starrett is very angry, even though she acts "special sweet"?
evaluation	7.	Is Mrs. Starrett wrong to pretend her feelings are different than they really are? Should she share with the men the frustration she obviously feels?
analysis	8.	What might have happened had Mrs. Starrett refused to prepare dinner for the men?
application	9.	After the meal, Mrs. Starrett watches the two men chopping on the stump. She says, "I hope Joe knows what he's doing." What does she mean? What concerns is she expressing?
evaluation	10.	Is Mrs. Starrett justified in being concerned? Explain.
comprehension	11.	As Mrs. Starrett watches the men chopping, she says to her son, "In some ways those two aren't even as old as you are, Bob." What does she mean?
evaluation	12.	Is it wrong for men to "act like boys"?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 3

comprehension	13.	Mrs. Starrett returns her hat to its original condition, saying "You'd think I'd learn. This isn't Dodge City. This isn't even a whistle stop. It's Joe Starrett's farm. It's where I'm proud to be." Explain what Mrs. Starrett means by these words.
comprehension	14.	What special treat does Mrs. Starrett prepare for the men while they are chopping on the old stump? Why does she do it?
synthesis	15.	How might the friendship between Mr. Starrett and Shane develop if Mr. Starrett were to take many more biscuits for himself than he gives to Shane?
comprehension	16.	The old stump serves as a very important symbol in the novel Shane. What does it represent?
comprehension	17.	Just as the stump is a symbol for the men, there is also a symbol for Mrs. Starrett. What is her particular "symbol"?
comprehension	18.	"That's the best bit of stump I ever tasted." Explain these rather peculiar words of Shane spoken as he finishes eating his part of the pie.
application/ synthesis	19.	What "stumps" have you overcome in your life?

Chapter 4

comprehension	1.	Why does Bob have difficulty falling asleep the evening following the removal of the stump?
comprehension	2.	Bob notices that his mother and father seem "more alive, more vibrant" now that Shane has arrived. Why might this be true?
comprehension	3.	When Mr. Starrett asks Shane if he is running away from anything, Shane responds, "Not in the way you mean." What does Mr. Starrett mean by the question? What does Shane mean by his answer?
recall	4.	Why did the Starretts' former employee leave his position?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 4

comprehension	5.	When Mr. Starrett asks Shane to remain on the farm, Shane responds that a few days previously he would have laughed at the notion of being a farmer. Why has he changed his mind? Why might the notion of being a farmer have struck him as amusing?
comprehension	6.	Explain why Shane wants to pay for his workclothes himself.
synthesis	7.	How would things have been different if Shane had allowed Mr. Starrett to pay for his workclothes?
comprehension	8.	Were you surprised when Shane decides to stay? Explain.
comprehension	9.	What do you suspect are Shane's reasons for staying?
comprehension	10.	Mrs. Starrett has doubts about the wisdom of her husband's asking Shane to stay. What are her concerns?
evaluation	11.	Do you agree with Mrs. Starrett or with her husband regarding Shane's staying?
comprehension	12.	When Mr. Starrett says of Shane," He's my kind of man," his wife responds, "Why, Joe Starrett. He isn't like you at all." What does Mr. Starrett mean? What is the confusion Mrs. Starrett faces in interpreting his meaning? In what ways are Shane and Mr. Starrett different? In what ways are they alike?
analysis/ comprehension	13.	Explain what Shane's selection of a chair at the dinner table means in relation to his character. Why does Mr. Starrett understand Shane's choice better than Mrs. Starrett does? What are some other choices Shane makes around the Starrett property that demonstrate this same characteristic?
comprehension	14.	In reference to Shane, Bob says, "Though we had taken him in, you had the feeling that he had adopted us." Explain what Bob means.
comprehension	15.	Why do most of the men in the valley carry guns? Why doesn't Shane?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 4

evaluation	16.	Even though Shane doesn't carry a gun, Bob discovers one hidden in his saddle-roll. Is Bob wrong to go "snooping"?
analysis	17.	Why is Bob's snooping necessary in the development of the plot of the novel? In what way is Bob's questionable action justifiable in terms of his character?
evaluation	18.	Mr. Starrett tells Bob never to ask Shane about the gun, warning, "There are some things you don't ask a man. Not if you respect him. He's entitled to stake his claim to what he considers private to himself alone." Would this admonition still apply in today's society? Why? Why not?
comprehension	19.	Why does Mr. Starrett warn his son not to get to liking Shane too much?
synthesis	20.	How might things be different if Shane had found Bob looking at his gun and proceeded to bawl him out?

Chapter 5

recall/ analysis	1.	As the chapter begins, how much time has passed since Shane first rode into the valley? Point out the passages that establish this.
recall	2.	Mr. Starrett leaves the farm to go to a ranch where he once worked. Why? How long is he gone? What surprise does he find waiting for him when he returns?
recall/ comprehension	3.	Explain the reason Shane gives for extending the corral. What might his unexpressed reason have been?
recall	4.	Shane quickly becomes Bob's hero. Who were his heroes before Shane arrived?
synthesis	5.	How might Mr. Starrett feel knowing that other men are his son's heroes?
evaluation	6.	Is Shane worthy of being Bob's hero?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 5

evaluation	7.	Shane tells Bob, "A gun is just a tool. No better and no worse than any other tool, a shovel - or an axe or a saddle or a stove or anything." Would Shane's advice be applicable today? Why? Why not?
evaluation	8.	Shane says that a gun is as good - and as bad - as the man who carries it. How do you feel about this statement? Would this statement apply to anything else?
comprehension	9.	While instructing Bob in the proper use of a gun, Shane seems to go into a trance-like state. Bob is incapable of telling us what Shane is actually thinking. Why?
synthesis	10.	Bob makes it fairly easy for us to guess Shane's thoughts. Put into words what you think Shane is thinking or remembering during these moments.

Chapter 6

recall	1.	Describe Luke Fletcher, with the emphasis on his internal characteristics.
application	2.	Is Luke Fletcher like anyone you know of in today's modern world? Who? In what ways?
recall	3.	Trace the development of the valley and the town.
comprehension	4.	Why has Sam Grafton become a fairly important figure in the town?
comprehension	5.	Why has Luke Fletcher become an important force in the valley?
recall	6.	Fletcher's argument against the farmers is made clear. What is his side to the argument?
application	6.	Fletcher's argument against the farmers is made clear. What is his side to the argument?
application	7.	It has often been said that economics are the basis of society. How is this true in the 1889 valley Bob Starrett remembers in Shane?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 6

comprehension	8.	At the meeting held on the Starrett property, Mr. Starrett says of Fletcher, "He doesn't like any of us. But he doesn't like me the most." Why would this be true?
analysis	9.	Contrast the two hired hands on the Starrett property: Morley and Shane.
comprehension	10.	During the lull in the summer months, Fletcher's men often work within sight of the Starrett farm. Why? What happens that shows their motivation?
recall	11.	What does Shane encounter on his trip into town to get the fork of the tong welded? What happens?
comprehension	12.	Bob sees two of Fletcher's men about to enter the saloon to challenge Shane. One of the men suddenly departs. Why?
comprehension	13.	Does Chris buy Shane a drink out of kindness and generosity? If not, what might his motivation be?
synthesis	14.	Devise another way for Chris to challenge Shane.
comprehension	15.	In this chapter, a conflict begins between Shane and Chris. However, the real conflict is not between Shane and Chris. They are merely symbols of a conflict between what people?
application	16.	Explain how Shane's walking away from Chris's challenge is both wiser and harder than meeting the challenge.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 6

application 17. Both Will Atkey and Sam Grafton witness the scene as Chris attempts to challenge Shane. Still, their perceptions of what they have seen are completely different. In what way? Why is this the case? How does this scene show Sam Grafton to be a more perceptive, sensitive man than Will Atkey?

comprehension 18. What does Sam Grafton mean when he says, "He wasn't afraid of Chris. He was afraid of himself"?

synthesis 19. In discussing Chris, Shane says, "Why should a man be smashed because he has courage and does what he's told? Life's a dirty business, Bob. I could like that boy." Pretend you are Shane. Rephrase and/or amplify his words.

evaluation 20. There are people who feel Shane's response to Chris isn't well-written by the author. They complain that there is no real reason for Shane's saying, "I could like that boy." What do you think?

Chapter 7

recall 1. How do Fletcher's men continue to harass Shane?

comprehension 2. Explain the importance of "pigs" in the development of the conflict between the homesteaders and Fletcher.

comprehension 3. Explain why Shane and Mr. Starrett are able to handle the constant harassing better than the other homesteaders.

comprehension 4. Describe the feelings of the other farmers towards Shane's failure to defend himself in town.

comprehension 5. What actually causes Shane to go into town to challenge Chris after having ignored the harassing for some time?

analysis 6. Shane rides into town alone to challenge Chris. What problem does this present in the narration of the story? How does Jack Schaefer resolve this problem?

SHANE - STUDY GUIDE - continue

C. Sample Questions

Chapter 7

comprehension	7.	As Shane prepares to challenge Chris, he orders two bottles of soda pop. Placing one in front of Chris, he says, "The last time I was in here you bought me a drink. Now it's my turn." In choosing this method of confronting Chris, Shane has determined a way that will allow the younger man to save face. Explain. What does this show us about Shane's character?
comprehension	8.	After giving Chris a severe beating, Shane then tends to his wounds. Why doesn't he simply walk away from the injured man? What does this show us about Shane's character?
evaluation	9.	Is Shane justified in attacking Chris? Why? Why not?
comprehension	10.	Explain Mrs. Starrett's words: "I think you've made a bad mistake...I mean what you've done to Shane."
application	11.	Has there been any previous hint of Mrs. Starrett's worrying about the effect of the conflict in the valley upon Shane? Explain, and cite examples.

Chapter 8

comprehension	1.	What changes occur in Shane following the fight with Chris?
comprehension	2.	Why does Shane undergo a change following the fight with Chris?
analysis	3.	When Shane and Bob discuss the fight with Chris, it became evident that the boy and the man view the fight from different perspectives. Contrast their two ways of looking at the fight.
analysis	4.	Why is it important that Bob be allowed to overhear the converstion between Mrs. Starrett and Shane in which she asks him to stay to help her husband?
synthesis	5.	How would Mr. Starrett have felt had he known his wife was asking Shane to stay to help her husband?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 8

synthesis	6.	Point to lines in the last two pages of Chapter 8 that show dangerous feelings are developing between Shane and Mrs. Starrett.
comprehension	7.	Why don't Shane and Mrs. Starrett speak openly to one another about the feelings they have for one another?

Chapter 9

comprehension	1.	Why does Mr. Starrett begin to wear a gun all the time, even in the field? Does Shane begin carrying his? Why not?
comprehension	2.	Explain why Shane and Mr. Starrett stop doing separate jobs and start working together.
recall	3.	Give the reason for Mrs. Starrett's visiting the schoolteacher in town.
comprehension/ analysis	4.	Bob says about himself, "I was never too smart at formal schooling..." However, it is obvious that Bob is intelligent and fairly clear that he receives a pretty good education on his way to adulthood. Explain how we know this to be true. Cite passages from the novel that show he has become an educated man.
synthesis	5.	Pretend you are Bob's teacher. Say aloud what you think she would say to Mr. and Mrs. Starrett.
comprehension	6.	Which of Bob's parents would be most likely to understand the boy's actions in cutting school?
evaluation	7.	Was Bob right in breaking his mother's rule about never entering the saloon?
comprehension	8.	Why does Bob not run for his father when he realizes that Shane is going to be attacked by several men?
synthesis	9.	How would the fight have been different had the boy brought Mr. Starrett to the scene?
comprehension	10.	Shane was able to back away from a fight with Chris for a while. He does not attempt to avoid the confrontation with Morgan, Red Marlin, Curly, and the other two men. Why not?

SHANE - STUDY GUIDE -continued

C. Sample Questions

Chapter 9

analysis	11.	Jack Schaefer could have allowed the Shane character to defeat all five of Fletcher's men single-handedly. Instead, he chose to allow Mr. Starrett to give him some assistance. In what way does this affect the reader's view of Shane?
evaluation	12.	Would it have been better if Shane had been allowed to be a complete "superman"?
synthesis	13.	Near the end of the fight, Shane emits a soft and gentle laugh which Bob tells us comes not from amusement, but, rather, from "the joy of being alive and released from long discipline and answering the urge in mind and body." Express in your own words why Shane begins to laugh.
analysis	14.	Contrast the individual power and styles of Shane and Mr. Starrett during the fight.
recall/ comprehension	15.	Despite the wishes of both Shane and Mr. Starrett, Mrs. Starrett and Bob remain to see the end of the fight. What reason does Mrs. Starrett give for remaining? Why might Shane and Mr. Starrett want them to leave?

Chapter 10

analysis	1.	Contrast and compare the impression Shane makes during the fight with the impression he gives following the fight.
comprehension	2.	Following the fight, Shane will not let anyone help him. When Mr. Starrett approaches, however, he says, "All right, Joe" and leans into the larger man's arms. Why is he willing to allow himelf to be helped only by this one particular person?
analysis	3.	Jack Schaefer tells us that Mr. Starrett picks Shane up in his arms just as he sometimes picks up his drowsy son to carry him to bed. Explain why this picture of Shane in the arms of Mr. Starrett is important in the image Jack Scahefer is trying to create of the man Shane.
evaluation	4.	Is Shane any less a man for allowing himself to be carried like a child in Mr. Starrett's arms? Explain the reasons for your opinion.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 10

analysis	5.	Cite other times during the novel when Jack Schaefer paints similar images of Shane.
recall	6.	Trace the various suggestions for handling payment for the damages to Sam Grafton's saloon. Who ultimately pays?
comprehension	7.	Why is it important to Mr. Starrett that the damages not be handled in any other way?
comprehension	8.	Back at the Starrett place following the fight, Mrs. Starrett cleans Shane's wounds. The process is painful for him, but is even more painful for Mrs. Starrett. Why might this be so?
application	9.	Why will Shane not allow bandages to be placed on his wounds?
recall/ comprehension	10.	After Mrs. Starrett has cleaned up both Shane and her husband, a scene occurs that demonstrates clearly the difference between the perceptions of adults and of children. Describe the scene. What is Shane feeling? What is Mrs. Starrett feeling? What is Mr. Starrett feeling?
comprehension	11.	What does Mr. Starrett mean when he says to his wife, "Do you think I don't know, Marian?"
comprehension	12.	Explain what Mrs. Starrett means when she says, "But you don't. Not really. You can't. Because I don't know myself."
comprehension	13.	What does Mr. Starrett mean when he says to his wife, "Whatever happens will be all right"?
comprehension/ evaluation	14.	What are the implications when Mrs. Starrett says to her husband, "Hold me tight and don't ever let go"? Is this merely another one of the mushy romantic interchanges that makes their son so uncomfortable?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 10

evaluation	15.	Do you think Mrs. Starrett is falling in love with Shane? Is it possible to be attracted to more than one person at a time? Is it possible for a married person to find someone other than the marriage partner attractive? Is Mrs. Starrett "wrong" to be experiencing these feelings for Shane? Is there a difference between "feeling" something and acting upon the feelings?

Chapter 11

comprehension	1.	Bob begins this chapter by saying, "What happened in our kitchen that night was beyond me in those days."
synthesis	2.	Explain from the perspective of the adult Bob Starrett what did happen that night in the kitchen.
evaluation	3.	Why could Bob Starrett understand the occurrences of that night better as an adult than he could as a child?
comprehension	4.	Since Fletcher isn't bothering the Starretts and Shane any longer, why do they remain on the alert?
recall/ comprehension	5.	Bob thinks that the conflict is over, but the men tell him otherwise. What is Shane's explanation? Why does this explanation make Bob feel like a man?
comprehension	6.	Why do the men feel that Fletcher will no longer attempt to use sheer, brutal force to get his way?
recall	7.	Describe the external characteristics of Stark Wilson.
application	8.	What guesses can we make about Stark Wilson's internal characteristics based upon his external ones?
comprehension	9.	What does Bob mean when he describes Stark Wilson as being "something of a dude about his clothes"?
analysis	10.	Contrast the dictionary definition of "dude" with its usage in society right now.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 11

analysis	11.	Look up the word "stark" in the dictionary. How would our impression of this character be different if Jack Schaefer had chosen to call him "Casper" or even "Abraham"?
analysis/ recall	12.	What device does Jack Schaefer use to give us some background on Stark Wilson? What background data is established?
comprehension	13.	Shane becomes angry when he finds out that Stark Wilson arrived in town the night before and yet no one thought to tell him or Mr. Starrett about it. Why does this make him angry?
comprehension	14.	As soon as Shane finds out about Stark Wilson, he asks which one of the homesteaders has the hottest temper? Why does he want to know this?
analysis	15.	What device does Jack Schaefer use to tell us about the killing of Ernie Wright?
comprehension	16.	What does Frank Torrey mean when he says that he and Ernie Wright ahd stopped in at Grafton's for a "freshener"?
comrehension	17.	As Frank Torrey tells about Luke Fletcher's approach to Ernie Wright in the saloon, it becomes clear that Fletcher is presenting two faces. Explain.
comprehension	18.	Why does Stark Wilson say that one of Ernie Wright's parents was an Indian?
comprehension	19.	Explain how Stark Wilson gets Ernie Wright to draw first. Why is it important to Wilson that Wright draw first?
application	20.	What problems might Wilson have encountered if he himself had been the first to draw?
evaluation	21.	Is Wilson breaking the law when he shoots Ernie Wright? Is he morally right in his actions? Since Ernie Wright draws first, the law at that time gave Wilson the right to protect himself, but was the situation as it would be interpreted legally a true picture of the situation? Cite examples in today's society where people can be morally wrong and yet not actually in defiance of the law.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 11

comrehension 22. Shane says, "Yes. It's murder. Trick it out as self-defense or with fancy words about an even break for a fair draw and it's still murder." Shane is probably talking about himself and his own past (The book says," the pain was deep in his eyes."). Explain the significance of his words.

recall 23. Why is the decision made not to send for a representative of the law?

comprehension 24. Shane shows contempt for all the homesteaders except Mr. Starrett when he says to them, "Crawl back in your burrows." Explain what he means by his words. How has he just insulted the men?

comprehension 25. Why does Shane feel that Mr. Starrett is "the one real man in (the) valley"?

evaluation 26. Has Shane overlooked anyone when he makes the statement that Mr. Starrett is "the one real man in (the) valley"? Is his oversight intentional? Explain.

evaluation 27. Shane says, "...you ought to be thankful that once in a while this country turns out a man like Joe Starrett." Bob's narration continues: "And a man like Shane...Were those words only in my mind or did I hear mother whisper them?" Do you think Mrs. Stararett whispered the words? Explain the reasons for your opinion.

comprehension 28. In referring to Shane's speculation about Stark Wilson's plan of attack, Ed Howells says to him, with an edge of malice to his voice, "You seem to know a lot about that kind of dirty business." Shane responds, "I do." What does this tell us about Ed Howells? What information does it give us about Shane's "tightly-fenced" past?

comprehension 29. Why does Mr. Starrett think Ernie Wright's death is partly Lew Johnson's fault?

recall 30. According to Shane, who will be next on Stark Wilson's "list"?

analysis 31. Throughout the novel there are signs that Shane will assume leadership when it's really needed. What are some of those signs? What qualities of a good leader does Shane possess?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 11

analysis	32.	Contrast the feelings of Mrs. Starrett with those of Mr. Starrett regarding putting up with Stark Wilson.
comprehension	33.	"A man can't crawl into a hole somewhere and hide like a rabbit," says Mr. Starrett. "Not if he has any pride." What does he mean? How does this passage relate to an earlier insult Shane delivered to the other homesteaders?
evaluation	34.	Is "crawling into a hole" ever justified? In what ways can men "hide like rabbits" without actually going into hiding? Give examples of people you have read about in history and in fiction.
comprehension	35.	What does Mr. Starrett mean when he says to his wife, "Shane won his fight before ever he came riding into this valley"?
comprehension/ evaluation	36.	Explain why Mrs. Starrett feels running away from the situation would be worse than anything that might happen to them if they stay. Is she right or is she wrong? Explain why you feel the way you do.

Chapter 12

analysis	1.	Were you surprised to learn in the third paragraph of Chapter 12 that Mrs. Starrett had once been a schoolteacher? Explain the reasons for your answer.
recall/ comprehension	2.	Where are Shane and Mr. Starrett while Bob and and his mother play parchesi? Why do Mrs. Starrett and Bob not go with them?
compehension	3.	Shane feels that the large attendance at Ernie Wright's funeral had as much to do with Mr. Starrett as it did with Wright. Explain why Shane feels this way.
recall/ analysis	4.	What kind of future does Shane predict for Mr. Starrett? Cite the exact passage.
comprehension	5.	When horses pull into the Starrett yard, Shane knows without looking that it is Luke Fletcher. How does he know this?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 12

analysis	6.	Jack Schaefer describes Luke Fletcher as someone who was probably once handsome. Still, he also tells us that "a heaviness was setting in about his features and a fatty softness was beginning to show in his body." Why is it important that the author gives us both positive and negative information about this character's appearance? Cite other instances in the novel where the author has presented two sides, both negative and positive, of a character.
recall	7.	What proposition does Luke Fletcher make when he comes to the Starrett property? What response does he get?
comprehension	8.	Throughout the confrontation with Luke Fletcher, Mr. Starrett is able to keep his cool - until what point? Why does this particular issue get to him?
analysis/ evaluation	9.	A common theme in Western literature is chivalry toward women. We are told that the attitude toward women in the Old West was "worshipfully respectful." There are reasons why such an attitude might have prevailed in Western life. Can you think of any? How does Shane demonstrate this theme? How are things different in today's society? Why have things changed? Is the change for the better? What advantages and disadvantages would women face in both situations?
recall/ evaluation	10.	At what point does Shane intervene in the talk between Mr. Starrett and Luke Fletcher and his gunfighter? What triggers his action? Is he brave or foolhardy?
comprehension	11.	We have seen signs that Shane and Mrs. Starrett have developed strong feelings for one another that go beyond mere friendship. At the end of Chapter 12, Mr. Starrett asks his wife what better reason a man could have to fight than Mrs. Starrett herself. Shane says, "Yes...What better reason?" Then Bob adds, "He was looking at the two of them." What does this scene show about any decisions Shane may have made regarding Mrs. Starrett and his feelings for her?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 13.

analysis	1.	Early in this chapter, Mr. Starrett begins to talk to Bob, although Bob says, "He was really talking to himself." Why is this scene important in light of the novel's point of view? Why would Jack Schaefer have included it?
comprehension	2.	Bob says that his father would have to "go to Grafton's." In this context, what does "going to Grafton's " mean?
recall/ comprehension	3.	What are the words that spur Shane into action? Who speaks them? Why do they have the effect upon Shane that they do?
comprehension	4.	When Shane goes into town to challenge Stark Wilson, he changes into the clothing he wore when he first rode into the valley. What is the significance of this decision?
synthesis	5.	How would things have been different had Shane gone into town wearing his "farmer" clothing?
analysis	6.	Bob remembers Ed Howells' saying that Shane was the most dangerous man he had ever seen. He also remembers Mr. Starrett's having said that Shane was the safest man the Starretts had ever had in their home. Explain this dichotomy.
analysis	7.	Words have different shades of meaning. Mr. Starrett says, "Fletcher's making his play against me. There's no dodging. It's my **business."** Shane responds, "There's where you're wrong, Joe. This is my **business.** My kind of **business"** Each man uses the word **business** in a slightly different fashion. Explain.
analysis	8.	Why is it essential that Shane knock Mr. Starrett out before going into town? Is he wrong to hurt his friend? How does this make him both "dangerous" and "safe" at the same time?
comprehension	9.	How does Mrs. Starrett feel when she sees her husband being knocked unconscious?
comprehension	10.	Mrs. Starrett says to Shane, "We have battered down words that might have been spoken between us and that was as it should be." What does she mean?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 13

synthesis 11. Mrs. Starrett says she has a right to know why Shane is doing what he is doing. "I am a part of this, too," she says. "And what I do depends on what you tell me now. Are you doing this just for me?" Shane says, "No." What might have happened if he had said, "Yes"?

analysis 12. The novel Shane contains two main conflicts: man vs. man and man vs. himself. As chapter 13 ends, we still have not learned the resolution of the man vs. man conflict. However, the man vs. himself conflict has been resolved. Explain.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 14

analysis	1.	Shane could have lifted Bob onto the horse and taken him with him into town that last time. Explain why this would have been less effective dramatically than having the boy running through the darkness.
analysis	2.	Bob himself witnesses the gunfight. Another character could have witnessed the fight and returned to the Starrett farm to tell them about it. Explain whether you feel this would have been more or less effective.
comprehension	3.	Why is the saloon especially crowded? Why are there no homesteaders present?
analysis	4.	As Shane enters the saloon, his eyes sweep the room, stopping for a moment on Chris, whose arm is still in a sling. Shane nods almost imperceptibly. Chris flushes, shifts his weight, and then straightens his shoulders and gives Shane a slow smile, warm and friendly. Explain what the author is telling us about Chris. For what later action is this preparing us?
analysis	5.	What personality trait of Shane is revealed in his greeting Chris?
recall	6.	Account for each bullet fired during the gunfight.
recall	7.	Where is Luke Fletcher when Shane kills Stark Wilson?
recall/ analysis	8.	Who fires the first shot in the confrontation between Shane and Luke Fletcher? Why is it important that Luke Fletcher fires first?
recall	9.	Describe Shane's injury in the gunfight.
synthesis	10.	How would the ending have been different if Shane had died in the gunfight? Would it have been substantially different had Shane escaped entirely unharmed? Explain your answer.

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 14

analysis	11.	Bob asks Shane if he would have been able to escape unharmed had he been in practice. Shane says he would have, but we are led to believe he is lying. Why? Cite specific words that help you to draw your conclusion.
analysis/ evaluation	12.	Shane tells Bob, "A man is what he is...and there's no breaking the mold." What does he mean by these words? Can people change? In what ways might people not be able to change?
comprehension/ synthesis	13.	Shane tells Bob that he tried to change but was unsuccessful. "But I reckon it was in the cards from the moment I saw a freckled kid on a rail up the road there and a real man behind him, the kind that could back him for the chance another kid never had." Who is the other "kid" to whom Shane refers? Explain what Shane's thoughts might be when speaking these lines.
comprehension/ synthesis	14.	As Shane ends his talk with Bob, he tells him to go back to his parents, adding, "There's only one more thing I can do for them now." What is that one more thing? Since Shane has proven himself very valuable to Mr. Starrett on the farm, why does he feel it necessary to leave? What might happen if he stays?
evaluation	15.	Although Shane wins his gunfight and thereby triumphs over the evil represented by Luke Fletcher and Stark Wilson, only a child would see this as a victory. Even the child Bob sees it as a mixed victory. What do you think?
analysis	16.	Why doesn't the author make Shane's fate more clear?

Chapter 15

analysis/ evaluation	1.	Why doesn't the novel end with Chapter 14? Should it? Explain your decision.
analysis	2.	What is the significance of Chris's appearing on the Starrett property with a bottle of red cherry soda pop?

SHANE - STUDY GUIDE - continued

C. Sample Questions

Chapter 15

comprehension	3.	After Mrs. Starrett puts Bob to bed, she asks him to tell her about the gunfight. When he finishes, she says, "Thank you." Then, she goes to the window and murmurs the words again. Why?
comprehension	4.	Explain Mr. Starrett's thinking in wanting to leave the valley and move to Montana.
recall	5.	How does Mrs. Starrett convince her husband to remain in the Wyoming valley?
evaluation	6.	Would Mr. Starrett be right or wrong if he were to take his family from Wyoming and move to another area of the country?
comprehension	7.	What does Mrs. Starrett mean when she tells her husband that Shane is still with them in the valley?
evaluation	8.	Some people feel a hero cannot remain a hero while settling down and growing old. Do you agree or disagree? Cite examples of public personalities where early death has enabled the people to attain and maintain mythical stature.

Chapter 16

recall	1.	How do the townspeople come to feel about Shane?
recall	2.	How does Bob see him?
analysis	3.	Why does the author mention "a certain Shannon"? Do you feel that Shannon was Shane?
evaluation	4.	Bob says that when people talk about Shane having been a gunman and gambler, he simply smiles, knowing "he could have been none of these." Is Bob being realistic in his final assessment of Shane? Do you feel Shane could have been a gunman and gambler?
evaluation	5.	Is Shane a hero? Why? Why not?
evaluation	6.	Is Bob better off for having known Shane?
evaluation	7.	Is Shane better off for having known the Starrett family?

SHANE - STUDY GUIDE - continued

C. Sample Questons

Possible essay questions or topics for compositions:

1. Explain who you think Shane really is.
2. Write a different ending to this story.
3. Contrast and compare Shane and Mr. Starrett.
4. Where does Shane go after leaving the valley?
5. Compare your lifestyle with Bob's. How are they similar? How are they different?
6. Explain why Shane makes the decision to remain with the Starretts for the time he does.
7. Not every character in a novel is fully developed. There are figures in the background that remain almost unknown. They are not fully rounded, but flat, like cardboard figures. What characters in Shane are background figures only? Explain the reasons for your choices.
8. Select a minor character from the novel who remains basically one-dimensional and give him/her a more developed history, detailing not only background, but also internal and external characteristics not mentioned in the original work.
9. Compose a chapter from Shane's memoirs written in later years in which he remembers his months in the Wyoming valley with the Starrett family.
10. Describe Shane as he might have been at Bob's age.

D. Elements of Storytelling

This outline may prove helpful in establishing with the students many of the concepts we are teaching.

I. POINT OF VIEW

A. In literature point of view refers to who is telling the story.

B. A story can be told in any of three points of view.

SHANE - STUDY GUIDE - continued

D. Elements of Storytelling

1. First person

    a. This point of view allows the reader to hear the story from someone who seems to have first-hand informaton (but this is an illusion.)

    b. Example: I was only seven when my father left for the war.

2. Second person

    a. This point of view is virtually never used in storytelling.

    b. Example: You were only seven when your father left for the war.

3. Third person

    a. This point of view is the most commonly used.

    b. Third person allows the writer to use omniscience.

    . Omniscience is the ability of the narrator to enter the minds of one or more characters to show what they're thinking or feeling.
    . Omniscience can only be used in third person.

    c. Example of third person with omniscience: Sadness welled inside James as he realized the time had come for his father to leave for the war.

C. The author writes a story. The narrator tells a story. They are not the same person in fiction writing.

II. SETTING

A. The setting of a story includes the time.

1. General time: The Middle Ages, the late 1800's, the present, 1947

2. Specific time: on a sunny spring morning, at 2:30 p.m., Christmas Eve, Monday

B. The setting of a story is also where it takes place.

1. General place: America, Chile, Burbank, a kingdom, the Old West, on Mars.

SHANE STUDY GUIDE continued

D. Elements of Storytelling

2. Specific place: a living room, on a riverbank, in a car, in the classroom.

III. CHARACTER

A. External characteristics

1. These are important in helping the reader to visualize the character.

2. The physical characteristics of a character are most important when they reflect in some way the character's personality or character. For example, being dirty and badly-groomed on the outside is often a reflection of a person on the inside who is confused or filled with self-hatred.

B. Internal characteristics

1. The personality or character of a character in a story (as in life) is generally more important than his or her external characteristics.

2. Examples: shy, quiet, intelligent, quarrelsome, friendly, defiant, gentle

IV. PLOT

A. There are four stages of telling a story:

1. Exposition

a. Generally this is the first part of the story.

b. Here the basic facts are put forth: the characters are introduced, the setting is established, and any necessary background information is given.

2. Complication

a. Begins with the establishing of the conflict or intrigue.

b. Continues on through the story until the climax.

c. Generally comprises some 90 to 95 percent of the story.

SHANE - STUDY GUIDE - continued

D. Elements of Storytelling

  3. Climax

    a. The high point of the story towards which everything has been leading.

    b. Will occur near the very end of the story.

  4. Denouement

    a. Pronounced: day-new-mah

    b. The tying together of the loose ends following the climax.

    c. There are two kinds of denouement:

      . Written ("And they lived happily ever after.")
      . Mental
      . Sometimes the story ends with the climax.
        . In this case, the denouement is mental because the reader himself envisions what happens to the characters after that point.

B. Stories will always have some kind of conflict, which could be broken down in four main classifications:

  1. Man versus man

    a. In this kind of conflict one or more persons want one thing while one or more other persons want something else.

  2. Man versus society

    a. In this kind of conflict one or more persons are in conflict with the ideas of their society.

    b. One can be in conflict with society in two ways:

      . Legally - Man passes laws to make fellow human beings conform.
      . Socially - Society has ideas and standards that it imposes on people without actually passing laws in this area. For example, there is no law that says a man cannot wear a dress in Western culture, but it is frowned upon.

SHANE - STUDY GUIDE - continued

D. Elements of Storytelling

3. Man versus himself

   a. In this conflict one or more persons want two or more different things.

   b. For example: John wants to become a doctor, but he also wants to marry Suzie. For some reason he can't have both and has to make a choice.

4. Man versus nature

   a. In this kind of conflict one or more persons are in conflict with natural forces over which they have little or no control.

   b. Examples: a person dying of cancer, a city destroyed by a flood.

V. THEME

(**Note:** The terms "theme" and "moral" have been confused. The following material is based roughly on the "moral" usage; it may be adapted to how you are using it in your classroom. Note also that the questions in the test may be altered to fit your classroom's usage.)

A. The theme (moral) of a story is the lesson to be learned from it.

B. Here are some very common themes (morals):

   1. "Crime does not pay."

   2. "Love conquers all."

   2. "Good always triumphs over evil."

C. A theme (moral) is expressed as a short sentence that contains a basic truth.

D. Certain guidelines should be followed in writing a theme (moral):

   1. It should be a complete sentence.

   2 It should begin with a capital letter.

   3. Only the first word should be capitalized.

E. While "theme" is the term used in Burbank schools, the word "moral" is actually more correct.

II.RESPONSE/REVISION GUIDE

The following questions provide the teacher with suggested questions for the response guide. Not all questions may need to be included.

Directions: Take turns reading your papers aloud to one another. Don't comment; just listen. Then, exchange your papers and follow the directions listed below.

1. Identify the incident recalled by the writer.
2. Restate in a sentence or two what happened.
3. Identify any people involved in the incident. Record specific words or phrases the writer uses to describe these people. Suggest additional ways the writer could describe these people more clearly.
4. Is the paper written in such a way that the reader can picture the place in his/her mind? Where did the incident take place?
5. Now, go back and take a look at the beginning. Does it capture your interest? Why do you think it does, or why do you think it fails to do so?
6. Is your interest sustained throughout the composition? In other words, are you interested from the beginning to the end? Are you anxious to learn the outcome of the incident? Explain.
7. Identify any parts of the composition you feel need to be developed to a greater extent.
8. Does the writer do more "showing" than "telling"? If the answer is "yes," how does the writer accomplish that feat? If the answer is "no," how could the writer make the incident "come alive" on paper better than it now does?

II. RESPONSE/REVISION GUIDE continued

9. Has the writer included as many sensory details as possible? Underline in the composition some of the sensory details.

10. Does the writer move smoothly from point to point? If not, where are the awkward spots?

11. Does the writer stay on the topic throughout the paper?

12. Does the paper sound finished? If not, what suggestions can you make to correct the problem?

13. In this space, write a complimentary note to the writer. State what he/she did especially well. What did you like best about the paper.

A CHRISTMAS CAROL

by Charles Dickens

A CHRISTMAS CAROL
by Charles Dickens

I. Bridges

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Poetry	Language for Meaning
	"Barter"
	Understanding Literature
	"Locked In," page 65
Stories	Understanding Literature
	"A Visit of Charity," page 262
Books/Literature	Sarah Crewe - A Little Princess, by Frances Burnett Hodges
	Oliver Twist, by Charles Dickens

Sample Book Report forms are to be found in the General Appendix.

Extended and Recreational Reading List also are found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Have students read the poem "Barter" (in the text Language for Meaning). Have students list the "beauties" of life in the poem (discussion questions are also included in the text). Then have students list some good things from their own life that are "free" (things they like to do, memories, etc.). Discuss how the attitude of this poem contrasts with the character of Scrooge at the beginning of A Christmas Carol.
- Have students read the description of Scrooge given within the first few pages (Oh! but he was a tightfisted hand....."). Analyze the rich use of detail (perhaps by listing adjectives, etc.); then have students prepare a list or cluster and write an equally detailed description of someone about whom they have strong feelings.

A Christmas Carol-continued

- In a journal or in a discussion, have students consider:
    - When is it wrong to save money?
    - When is it wrong to spend money?
    - What is one problem in today's society that is of particular concern to you? Outline an idea for a story that could illustrate this problem. What characters would be in it? What particular event would happen? etc.
    - What is the meaning of the title of this work? Why is it called A Christmas Carol?
- Have students read "Locked In" (in Understanding Literature) and discuss its meaning - then talk about different ways people can be locked in, perhaps relating it to similar feelings they have had.
- Give students background information on Charles Dickens's life and works, or have students research the author on the following topics:
    - Dickens's life (family background, education, career, etc.)
    - Dickens's works and some famous characters
    - Dickensian London (London)
    - Victorian costumes
    - Problems of the labor force and poor in Victorian times
    - Victorian customs and beliefs

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- A list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the A Christmas Carol Appendix.

A Christmas Carol-continued

- Use "Book Box", "Reading Logs", and/or Dialectical Journal writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.

- See "Ways to Respond to Reading" in General Appendix.

- Review with students some of the colorful names that Dickens gives his comic characters, heroes and villains in this and other works. Tell students to think of a pet from their present or past (or a stuffed toy). Imagine that pet transformed into a person in the Dickens pantheon. What would be the person's name? Have them describe the person (see "Character Analysis" in the Romeo and Juliet Appendix. This can be a descriptive paragraph). Then have them decide where the character would fit into A Christmas Carol and write a brief "excerpt" with this person added.

- Have students pretend to be Tiny Tim (or some other character) writing a letter to Santa. Students should try to "sound" like that charcter and request what that character would be likely to request.

- With partners, have students write a dialogue between two members of the London Charity Association who are trying to solve the problem of how to get Mr. Scrooge and others like him to contribute to worthwhile causes. (Another option is to have students write a business letter to Mr. Scrooge requesting a donation to a particular cause or a letter to the Charity Association president with ideas on how to get Mr. Scrooge and others to contribute. See the "Verona Civic Betterment League" idea in "Through the Core Work": Romeo and Juliet.)

- Have students list details (or cluster), then make a drawing of the spirit of Christmas Past or Christmas Present (or Scrooge, etc.).

- Have students note (list) the many foods listed in Stave Three. From that have them speculate on what would be served at a Christmas dinner (or party) in the home of one of the well-to-do. Contrast that with the likely meal of one of the poverty-stricken living on the streets (also represented in Stave Three).

- Have students list the many Christmas traditions and activities represented in Stave Three (on the streets, at the nephew's party, etc.). Contrast this "ideal" Christmas setting with present-day traditions and activities and use this as a basis for discussion or essay-writing.

- Have students read the description of the setting that appears within the first few pages (starting with a paragraph's second sentence: "It was cold, bleak, biting weather..."). Students can list details (adjectives, etc.), then imitate the writing, but changing the description to a different season, such as spring or summer.

A Christmas Carol-continued

- Have students imagine that Dickens has been transported to modern-day Los Angeles. The students are to decide where they would take Dickens to show him around and give him an idea of what life here is like. Then, as Dickens, have students write a letter home to a friend in Victorian London about his experiences.

- Have students list and describe the Victorian "games" noted in Stave Three. Then have them make up original ideas for a game or pastime that the well-to-do children would be likely to indulge in, and one that the somewhat poor (like the Cratchits) would play - as well as a "game" a poverty-stricken child might play. In pairs, students could write a scene between two children from the different social classes.

- Journal topic ideas:

  - Argue for or against the statement: "'Tis better to give than to receive."

  - The spirit of Christmas Future has come to you to show you two scenes of your future. What will they be?

  - What will be inscribed in Scrooge's epitaph?

  - Write a message that you would like to have inscribed on your epitaph when you die.

  - Do you believe in the possibility of ghosts or supernatural spirits?

  - What would you do if you had to choose between accepting $100,000 or being able to give away $20,000,000?

  - What is the value of advice from an older person?

  - Write about a much older person that you know - or have known - and admire.

  - On the street you are approached by a well-dressed stranger who asks for 50¢ to catch a bus because he lost his wallet. What would you do? Suppose a poorly-dressed, haggard stranger came up, said he was out of a job and asked for money. What would you do?

  - If a spirit were to come to you to tell you about something you must change in yourself, what would it be?

  - If a fifth spirit were to visit Scrooge, who would it be?

A Christmas Carol-continued

- Have students write a description of a ghostly setting and/or of an original "ghost" character. With partners students could create an original "ghost" story in which someone learns a lesson about life from the "ghost" experience.

C. Vocabulary Development

- Keep definitions simple and meaningful.

- Have students transcribe from the book the sentence containing each word. See this section in Romeo and Juliet for other teaching ideas.

- Teach approximately ten words per week from the following list:

Stave One

executor
covetous
gait
grating (adj.)
ruddy
phantoms
obscure (v.)
replenish
intimation
derive
veneration
impropriety
homage
notwithstanding
cordially
surplus
proffer
tremulous
misanthropic
congenial
melancholy
meditation
irresolution
gruel
inexplicable
incredulous
incessant
forbearance

Stave Two

endeavor
recumbent
recede
contradiction
tunic
fluctuate
stature
despondent
condescension
meager
gainsay
benevolence
corroborated
aspirations
comely
porter

Stave Three

prodigious
predicament
capacious
artifice
genial
unconstrained
demeanor
compulsion
facetious
parapets
opulence
conspicuous
zeal
declension
ubiquitous
dispell
moor
bleak
blithe
grog
abyss
profound
affront
elicit
inaudible
humility

Stave Four

spectral
encompass
pendulous
latent
flaunting
dominion
odious
repress
relent
inexorable
persevere

Stave Five

illustrious
portly
munificence

A Christmas Carol-continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process
(see alternate topic at end of this section)

A. Writing task - Instances to Support a Generalization Composition

Learning About Life

Writing situation:

Through his experiences with ghosts, Scrooge learns a valuable lesson about life. We learn about life through our experiences and through the experiences of others. For instance, you may have been terribly disappointed not to have made a team you tried out for or you might have been very surprised at the behavior of a character in a movie. These experiences may have taught you something about life.

For this essay, think of something you have learned about life as a consequence of experiences you have had, movies you have seen, or books you have read. You might also consider the experiences of your friends and your family.

Writing Directions:

Write an essay telling your readers about something you have learned, and show them how it has been true in your life, in the lives of people you know, in movies, or in books. When you refer to books or movies, you should assume that your readers have not read those books or seen those movies.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden. Also see "Writing Process Overview and Activities" in the General Appendix.

A Christmas Carol-continued

1. Pre-Writing

   - Students might make lists or clusters based on subjects that are likely to turn their thoughts toward the idea of lessons learned in life, subjects like:

     - special problems teen-agers face

     - special problems young children face

     - people I expecially admire (cluster qualities admired in that person)

     - lessons I learned in elementary or junior high school outside the classroom

     - movies and books I have especially admired (past and present) - cluster qualities that made them admired.

   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.

   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in theis step and in the revising step. The "Revision Guide" is found in A Christmas Carol

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide".

A Christmas Carol-continued

5. Editing

- Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
- In the process of editing their papers, the students complete the sheet.
- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

Alternate Topic. - Instances to Support Generalizations

Good Classes

Writing Situation

In all of his works, Dickens expressed concern about improving the quality of life. In an attempt to improve your school, your principal has asked the students to write essays describing what they think a good class should be like.

In order to give your essay focus, he has asked you to limit your description to one characteristic that you think is necessary for a good class. He would also like you to describe classes you have taken that have had that characteristic.

Writing Directions

Before you write your essay, think of several of your favorite classes and identify an important characteristic that they shared. Write your essay telling the principal what one characteristic you think is necessary for a good class. Support your statement by describing classes you have taken.

A CHRISTMAS CAROL
by Charles Dickens

APPENDIX

A CHRISTMAS CAROL - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the questions soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, syntheses, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis). The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

A Christmas Carol - Study Guide continued

C. Sample Discussion questions:

Comprehension	1. Although Dickens wrote his novels primarily to entertain, he also wanted to call attention to certain abuses of his times. What social ills was he attacking in this work?
Evaluation	2. Why did Dickens select those four particular scenes from the past for Scrooge to see?
Synthesis	3. What would be another scene from the past that the spirit could show Scrooge?
Comprehension	4. Explain the meaning of the title of the book.
Application	5. Suppose you were to get a part-time job. What are some places where you might work? What qualities do you think you should develop as a good employee? Scrooge is a very harsh master at the beginning of the story. What are some qualities a good employer should have? What made Mr. Fezziwig a good employer?
Evaluation	6. Name one character you admire and tell why.
Application	7. Suppose you were young Belle or young Scrooge. What would you have done differently to try to "save" your romance?
Comprehension	8. Re-write this story in only five sentences.
Analysis	9. Categorize the different parts of the story (exposition, rising action, climax, etc.)
Evaluation	10. Consider why this story has remained so popular since the first day it was published (and on which it was sold out). Discuss the particular qualities that qualify this work as a "classic".

A Christmas Carol - Study Guide continued

RESPONSE/REVISION GUIDE

INSTANCE TO SUPPORT GENERALIZATIONS

Students are afforde opportunities to share their efforts with other students.

Response/Revision Guide Points to Consider:

1. Is the lesson learned clear? Does the student stick to one lesson?
2. How many instances/examples of this lesson's being true in life are there?
3. Are the instances clear, complete, relevant and significant?
4. Are the details organized logically (perhaps from least important to most important, etc.)?
5. Does the paper move smoothly from one idea (example) to the next?
6. Is more needed to prove the writer's assertion? Are there any details that seem unnecessary?
7. What did you like best about this essay?
8. What does the writer need to change?

THE OUTSIDERS
by S. E. Hinton

9/87

C

THE OUTSIDERS

I. Bridges (Extended Reading)

A. The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Story	UNDERSTANDING LITERATURE
	Mother in Manville
	Marigolds
Novel	Call of the Wild (alluded to in Chapter 9
Nonfiction Narrative	Newspaper accounts of gang related activities and conciliation groups
Play	West Side Story
	Allude to Romeo and Juliet if previously studied
Poetry	The Road Not Taken
	Nothing Gold Can Stay

* see "list for Extended Reading" in General Appendix

The Outsiders continued

B. Sample Book Report forms are to be found in the General Appendix.

C. Related Reading Ideas

"Mother in Manville" deals with an orphaned boy's friendship with a writer staying near the orphanage. Self reliance and integrity are thematic.

"Marigolds" is the recollection of a particular incident in the author's childhood where a destructive prank led to insights about maturity and caring.

Call of the Wild. The pack-action of the sled dogs is alluded to before the rumble between the Soc's and Greasers.

D. Other Material Relating to Themes in Book

1. Simon and Garfunkle's "Save the Life of My Child"--good song dealing with generation gap, lack of communication.
2. Johnny Cash's song about "the lovely voice of youth cries out, what is truth!"?--deals with generation gap, long hair, trust.
3. Song from "Hair," "Easy To Be Hard"--deals with caring about others.
4. "West Side Story" or "Romeo and Julie"--excellent examples of two forces fighting each other.
5. "Shane," other Westerns--two sides battle it out.
6. Have students identify current T.V. programs which deal with either two opposing factions or the outsider theme.
7. Spy novels
8. "Richard Cory"--townspeople envying Richard Cory compared to Greasers who think the Socs have it so "good."
9. Can lead into discussion on battles between races, religions, and nations.
10. "Joshua" a short film in the downtown Burbank library--deals with a black boy and his feelings as an "outsider."
11. "The Ugly Little Boy"--film in county catalog. Time warp brings a Neanderthal boy to modern times.
12. Records--Use "West Side Story" album "Officer Krupke" and "Jets" (in "West Side Story". two gangs clash.

The Outsiders continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students if they have ever felt like an "outsider" or have known someone who is/was on outsider. What does "outsider" mean?
- List characteristics of outsiders and those who "belong."
- Who are the outsiders of our society?
- Discuss the terms "Soc" and "Greaser." What names are used for today's groups or cliques?
- Ask why groups clash. Why is one group "in" and another "out" ? On what do the terms "in" and "out" depend?
- If a writing assignment is applicable, choose from personal incident - "an outside experience" or report of information - "What makes my group in and the ________ group out"?
- Read the first 7 pages aloud and make sure students understand the conflict between the Soc's and Greasers and the names of Ponyboy's brothers.
- See "Study Guide" in THE OUTSIDERS Appendix
- Discuss "clothes don't make the man." (It's what's inside that counts --allusions appear throughtout the story especially Chapters 8 and 9
- After reading the first few pages of THE OUTSIDERS, most students will not want to put it down. You can interest the students by reading the first chapter aloud. THE OUTSIDERS can be taught traditionally by concentrating on the elements of fiction. But since the book is so stimulating, you might use it for enjoyment, role playing, or for discussion on current topics. THE OUTSIDERS centers on the conflict between the well-to-do, socially-accepted Socs and the long-haired, violent, wrong-side-of-the-track Greasers. THE OUTSIDERS could lead to a unit on conflict and values concerning the generation gap, black vs. white, haves vs. haves not, or any juxtaposed group.

The Outsiders continued

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading)
- The story can be read chapter by chapter together or at students' own pace.
- The 12 chapters can be read one a day - or read the first part aloud and finish the rest silently in class, and then add an additional chapter for homework, etc.

B. Ongoing Comprehension Activities

- Study questions available in appendix.
- Check with your Media Clerk to see if video is available of the movie
- See General Appendix for Book Box and/or Reading Log activities for daily student writing experiences.
- Class discussion
  - Ch #1 - Character identification - List the characters and jot down a brief description of each. Discuss soc and greaser differences and list in notes.
  - Ch #2 - The movies - Cherry acts as a bridge between the two gangs (discuss her role) Discuss Johnny's beating by Socs as fore-shadowing. Discuss slang terms (fun to make a dictionary of slang found in the novel).
  - Ch #3 - Walking the Soc girls home. Conversation between Ponyboy and Cherry is more foreshadowing. Darry as head of house - discuss the roles of Darry, Ponyboy, and Soda in their family unit.
  - Ch #4 - The fight in the park - Bob's death (Johnny kills him). Pony and Johnny run to Dally. They then hop a freight and run to rural mountain church hideout. (What would have happened if they did not run?)
  - Ch #5 - At the church they give each other haircuts and bleach their hair. Discuss the significance of Gone With the Wind and "Nothing Gold Can Stay". Dally arrives and they drive to store.

The Outsiders continued

- Ch #6 - Decision to return and turn themselves in. Fire at the church--the children are rescued and Dally, Ponyboy, and Johnny are injured. Ambulance ride to hospital.
- Ch #7 - Waiting room of hospital - Johnny is in critical condition - Dally is o.k. - Ponyboy is injured. Ponyboy goes home. The newspaper tells it all and they're cleared. Before the rumble, Ponyboy talks to Randy. Randy wants the fighting to stop.
- Ch #8 - Boys visit dying Johnny in hospital. Dally gets two Bits' switchblade in hospital. Ponyboy doesn't feel well. He sees Cherry; they talk of west side/east side sunset.
- Ch #9 - Getting ready for the rumble; who will be there? Meet with another gang of Brumly greasers and go to rumble. Darry and Paul square off. Dally arrives and the fight begins. Greasers win/Soc's run. Dally takes Ponyboy to the hospital to see Johnny who tells him to stay gold before he (Johnny) dies.
- Ch #10 - Ponyboy wanders around in shock. Dally commits a robbery and is shot by police. Ponyboy's very sick--exhaustion, concusion, shock.
- Ch #11 - Ponyboy recuperates. People come to visit. Darry softens.
- Ch #12 - The hearing - Ponyboy changes and his grades drop. Two Bit tells him not to get tough. Darry tells him not to live in a vaccuum. Darry, Soda, and Ponyboy recreate their family unit. Ponyboy looks at staying gold and writes a theme for English which is what the book is. The book ends and begins the same way. (Watch for this in other novels and plays)

- Group activity - List all characters. Then create a cut and paste collage on just three (3) characters (pick any three). Use magazines--begin in class and finish for homework.
- Journal entries by Randy, Cherry, Darry or Ponyboy's teacher.
- In a group of four, write one scene as if from a play and present it to the class. Many scenes require little attention of dialogue; simply insert stage directions and bridges. Can be elaborate (with props and "costumes") or simply recited.
- At the end of the reading, role play Cherry and Ponyboy three years after the end of the book. This also can be written.
- Trace 3-6 evidences of foreshadowing throughout the book.

The Outsiders continued

- What would have happened if Ponyboy and Johnny hadn't run away after Bob's death? How would the story have changed? Discuss.
- In most societies, there is a group that is oppressed. Discuss the role of the oppressed and of the oppressors in history. In today's society, who are the oppressed? Why are they oppressed? What is being done to alleviate that oppression?

C. Vocabulary Development

Keep definitions simple and meaningful.

Have students transcribe from the book the sentence containing each word.

Teach approximately ten words per week from the following list:

CHAPTER 1	PAGE
dig	5
loned	5
souped-up	6
slouched	7
madras	8
unfathomable	12
rarities	13
rumble	13
dissect	17

CHAPTER 2	
ligament	23
stalked	24
nonchalantly	25
bickering	26

CHAPTER 3	
gallantly	35
ornery	37
elite	38
resignedly	40

CHAPTER 4	PAGE
boatlegging	53
apprehensive	54
ruefully	54
bewildering	58
premonition	60

CHAPTER 5	
eluded	69
siege	70
gorged	74

CHAPTER 6	
towheaded	84
plasma	84

CHAPTER 7	
recurring	97

CHAPTER 8	
aimlessly	110

CHAPTER 9	
conformity	120
contempt	124

CHAPTER 10	
concussion	136
indignantly	138

There is not a lot of new vocabulary presented in Hinton's books. This is a fun study in slang terms and can lead to good discussion of slang and dialect and assignments dealing with same.

The Outsiders continued

D. Testing

Write essays directly based on this core work.

Use objective and essay tests.

Some commercial tests are available such as those from Econo Clad books.

. See "Study Guide" in THE OUTSIDERS Apendix.

IV. Beyond the Core Work

A. Writing Task - Problem/Solution - Controversial Issue

Writing Situation

Your friends are all going out to T.P. another friend's house. They decide to use shoe polish on the cars and eggs, as well as T.P. You are uncomfortable with these added supplies.

Directions for Writing

Write a two or three paragraph essay stating the problem you face and the arguments you'd give to convince your friends to T.P. "your way." Use description, examples, facts or statistics and/or anecdotes to develop your arguments.

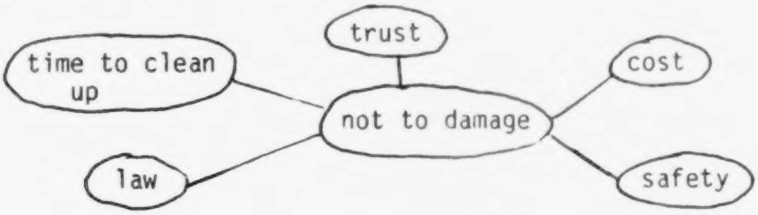
B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

. See also Writing Process Activities in General Appendix.

1. Pre-Writing

   . list arguments you'd use to convince your friends not to use shoe polish and eggs.
   . list the arguments your friends wil use to counter your arguments.
   . cluster



The Outsiders continued

2. Drafting

Students review their clusters and notes.

They include these ideas as they write the draft.

3. Responding

Students are afforded opportunities to share their efforts with other students.

Give a copy of the "Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in THE OUTSIDERS Appendix.

4. Revising

Have students check that they have done the following:

. Incorporated the ideas generated by the "Revision Guide."

. Used responding guide and revision sheet with second draft.

. Checked the prompt to be sure directions were followed and task was completed.

5. Editing

Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

In the process of editing their papers, the students complete the sheet.

Conventions of English should be taught at this point. Follow the procedure outlined in "Description of Major Components" section.

Use "Editing Sheet Guide Checklist" in General Appendix.

THE OUTSIDERS
by S. E. Hinton

APPENDIX

THE OUTSIDERS - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions ar identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

The Outsiders - Study Guide continued

C. Sample Questions

Comprehension	1.	Why did the author choose to tell the story from Ponyboy's point of view?
Analysis/ Evaluation	2.	How does Ponyboy's point of view influence the reader? What are the advantages and disadvantages of this point of view?
Comprehension	3.	What is Ponyboy's family like?
Analysis	4.	What is the major conflict in THE OUTSIDERS?
Knowledge	1.	Describe Darry (from Soda's point of view).
Knowledge	2.	Describe Darry (from Ponyboy's point of view).
Knowledge	3.	Name the Soc's. Name the Greasers.
Comprehension	4.	Why did Dally want to die?
Comprehension	5.	Explain what Johnny meant when he told Ponyboy to "stay gold".
Application	6.	Choose one of the main characters and predict what will happen to him (her=Cherry only) after the book ends.
Application	7.	Prepare a newspaper account of the first gang rumble. Also prepare an editorial on why gang fights exist.
Analysis	8.	Compare Soda and Ponyboy's view of Darry (see question #1)
Analysis	9.	Differentiate between the Soc's and Greasers. (appearance, traits, "toys", attributes)
Synthesis	10.	Compile a list of the events that foreshadow Dally's death.
Synthesis	11.	Rearrange the plot so that Dally dies instead of Bob, the Soc. How would this change the interactions of the characters (oral presentation).
Synthesis	12.	Compile a list of current slang terms used by your peers.

The Outsiders - Study Guide continued

Evaluation 13. Recommend this book to a friend. Include comments on plot development, characterization, and action. Tell why your friend might enjoy the book.

Evaluation 14. Decide how your peer group's values differ from your parents' values.

OUTSIDERS -- Quiz Chapters 1-8

1. From whose point of view is the story told?

2. Differentiate between Darry and Sodapop?

3. To what group does Cherry Valance belong?

4. Name the Soc who is killed, who kills him, why?

5. Who runs away to hide out?

6. Distinguish between Dally and Darry. (Compare and contrast)

7. Where do the boys hide out?

8. Why do they disguise their looks?

9. Who is Randy?

10. What happens in Chapter 6 that puts the boy in the hospital?

11. At the end of Chapter 8, they're getting ready for what?
    List the events which lead up to this.

The Outsiders continued

STUDY GUIDE

Knowledge	What is Ponyboy's family like?
Knowledge	What is the major conflict in THE OUTSIDERS?
Analysis	The structure of the book divides easily into three parts. See if you can point out the three divisions and tell where the natural breaks in the action occur.
Synthesis	Tell about Bob's murder from Randy's point of view.
Synthesis	Choose a major incident in the book. Tell it from a point of view other than Ponyboy's.
Analysis	Compare and contrast Dally, the Greaser, and Bob, the Soc.
Comprehension	How does Ponyboy's and Darry's relationship change?
Application	What roles did Darry, Soda and Ponyboy play in their family?
Comprehension	Why did Dally want to die?
Analysis	What things foreshadowed Dally's death?
Application	How did Cherry and Ponyboy bridge the gap between the Soc's and the Greasers?
Application/ Synthesis	Choose one character from the book and tell what happens to him after the book ends. (Extra credit)
Analysis	Compare and contrast the points of view in SHANE and the OUTSIDERS
Analysis	What is the theme of THE OUTSIDERS?
Analysis	What is its message (or moral)?

OUTSIDERS TEST

Choose two essays to write on. Open book, open notes.

1. Choose a major incident in the book and tell it from another character's point of view. (Identify your character and incident)

2. Compare and contrast Dally and Bob.

3. How does Ponyboy and Darry's relationship change?

4. How did Cherry and Ponyboy bridge the gap between the Soc's and the Greasers?

5. Compare and contrast the point of view in SHANE and THE OUTSIDERS.

6. Choose one character from THE OUTSIDERS and tell what happens to him/her after the book ends.

RESPONSE/REVISION GUIDE

PROBLEM/SOLUTION

1. Has the writer clearly defined the problem? If not, point out places where you need more information.

2. Look at the proposed solution. Underline those which seem to be reasonable or convincing. Star those which seem least reasonable or unconvincing.

3. Do the voice and tone seem appropriate for the situation?

4. What are the strongest points of this argument?

5. What parts need additional work?

6. Do all paragraphs contain clear topic sentences?

7. Do any sentences stray from the topic? Which one(s)?

8. Does the paper flow smoothly? If not, identify the problem areas.

English 1
Common Work

THE PIGMAN

by Paul Zindell

9/87

D

THE PIGMAN
by Paul Zindell

I. Bridges

The following works of literature may be used either before or after the core work

Genre:		Anthology
Short Story	"The Somebody" Danny Santiago (alienation)	Possibilities
Short Story	"Harrison Bergeron" Vonnegut (alienation/equality)	Possibilities
Short Story	"Flowers for Algernon" Keyes (alienation)	Counterpoints
Short Story	"Marigolds"	Understanding Literature
Short Story	"Mother in Manville"	Understanding Literature
Poem	"I am Nobody" Dickenson	Understanding Literature
Epitaphs	Masters, Edgar Lee	Spoon River Anthology

Other Fiction Novels:

Zindell:	The Pigman's Legacy
	The Undertaker's Gone Bannannas
	Harold and Hortense at H-------- High
	My Darling - My Hamburger
	The Girl Who Wanted a Boy
Danzinger, Paula	The Cat Ate My Gymsuit
Cleary, Beverly	Dear Mr. Henshaw
Conford, Ellen	We Interrupt This Semester

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

A. Diary writing or Journal entries on such topics as:

The worst day of my life
The best day I had at school
The most interesting older person
If I didn't have to go to school today, I would....
Grandparents....
What I'd most like to advise my parents
The best practical joke I ever played or heard of
Friends of the opposite sex....
What happens after you die...
Do your parents trust you?

II. The Pigman - Into the Core Work - continued

A. Diary writing

Loneliness
How do you get your parents to see your side of things?
Do you help your parents understand you by telling them how you feel?
What worries me most about my future is...
What I want most out of life is...

B. Write a descriptive paper describing someone in the class but without using the person's name. Have the teacher read them out loud and see if the class can guess whom you've written about.

C. Read the 'Oath' out loud. Brainstorm what you think it means or is about.

D. Write your own epitaphs.

III. Through the Core Work

A. Various Kinds of Reading

. Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

. Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.

. An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Appendix.

. Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.

. A video cassette of this work may be available. Check with the school media clerk

. See The Pigman Appendix.

. The Pigman likes to play games. Some of these games, such as the snake quiz and the Assassin make excellent pre-reading activities. (See Pigman Appendix, Study Questions).

C. Vocabulary Development

Keep definitions simple and meaningful.

III. Pigman -Through the Core Work - continued

C. Vocabulary Development

Have students transcribe from the book the sentence containing each word.

Teach approximately ten words per week from the following list.

Vocabulary	Definitions
Chapter 1	
Gestapo, 2	Nazi police
avocation, 2	hobby
incandescent, 3	gives off light or heat, glowing
commemorative, 3	in memory of
opinionated, 4	strong minded, determined, pig-headed
epic, 4, 22	long narrative poem about a hero
excruciatingly, 5	extremely painfully
morally violated, 5	wronged, your convictions attacked
Chapter 2	
subliminally, 6	appealing to the subconscious
repress, 6	curb, keep down or hidden
analyst, 6	Psychological doctor
thrombosis, 6	heart attack
independence, 7	self-sufficiency, freedom, responsible
infantile, 7	baby-like
distort, 8	twist or stretch out of shape
compassion, 9	sensitivity, strong feeling for others
hostility, 9	anger, act against someone or thing
insensitive, 9	unfeeling, unemotional, cold-hearted
homo sapiens, 9	mankind, human species
compulsive, 10	acting on impulse, uncontrolled action
impressionable, 10	easily influenced, gullible
archeologist, 11	scientist who studies past civilizations
depression, 10	extreme sadness, no will or emotion
paranoia, 11	irrational fear, unreasonable distrust
lunatic, 12	crazy, psychotic
mortified, 12	embarrassed or frightened to death
Chapter 3	
ridiculous, 14	absurd, laughable, unreasonable
memorial, 15	dedicated in someone's memory
disinfectant, 16	kills germs, cleans, anti-bacterial
marathon, 16	endurance race or contest
amoebae, 15	simplest life form, single cell animal
Chapter 4	
fictitious, 20	fake, made up, not real, imaginary
philanthropy, 20	charity, love of mankind
prevarications, 22	lies, made-up stories
syndrome, 28	set of symptoms associated with a disease
subconscious, 24, 31	below the level of awareness

III. **Pigman - Through the Core Work** - continued

C. Vocabulary Development

Chapter 4

schizophrenic, 24	split personality, out of touch with reality
guilt complex, 24	extreme feeling that you are to blame for everything that goes wrong.

Chapter 5

patron, 27	supporter, guardian, customer
subsidize, 27	aid or assist, pay part of something
maternal, 29	motherly, motherlike
pneumonia, 31	disease of fluid on the lungs
phenomenal, 31	unusual, unique, extraordinary event
slaughtered. 32	1. killed with laughter 2. killed and prepared for consumption
dismember, 32	tear limb from limb

Chapter 6

logic, 40	sensible, organized thought
intensive, 42	extreme, concentrated,vigorous
insensitive,	unfeeling, uncaring, inconsiderate
sophomore, 43	grade 10 or 14, 2nd year student
antagonistic, 47	make an enemy, arouse dislike
anxiety, 47	worry, fear, nervousness
nocturnal, 48, 49	awake at night, of the night
omen, 48	bad sign that something evil is about to happen
vicious, 50	evil willed, mean-spirited
obvious, 51	easy to see, clear, out in the open
mechanical, 51	automatic, machine-like
contraption, 51	a machine or invention

Chapter 7

voluptuous, 54	attractive full figure
perpetual, 56	eternal, continual, forever
concentrating, 56	focussed attention, involved
corpse, 56	dead body
hemoglobin, 56	red blood cells
erosion, 56	soil deterioration, weathering
elaborate, 57	ornate, decorated, detailed
ritual, 57	ceremony or religious procedure
prosecuting, 57	accusing, trying to convict or prove guilty
phantoms, 57	ghosts
conditioned reflex,59	learned automatic response, trained
ingrate, 59	not appreciative
individualistic, 60	one of a kind, loner
aggravate,60	make worse, irritate
oscilloscope, 63	a machine that displays sound waves
putrid, 64	rotting, decomposing

Chapter 8

varicose, 71	ruptured, swollen vein
arsenal, 76	store of weapons, artillery, munitions

III. Pigman - Through the Core Work - continued

C. Vocabulary Development

preventative, 76	medicine to keep from getting ill
absurd, 78	illogical, unreal, unthinkable

Chapter 9

evolution, 81	development or change of life forms
berserk, 81	crazy, wild, out of control
complex, 81	involved, intricate

Chapter 10

escapist, 86	someone who runs away from problems
rapist, 87	attacker who sexually violates his victims
interrogating, 88	question, a barrge of questions
hypnotized, 90	spellbound, under a trance
assassin, 94	paid murderer
responsible, 96	accountable, dependable, reliable
obstacles,	roadblock, something in the way

Chapter 11

galloping, 102	a horses fastest gait
bubonic, 10	plague carried by fleas
semiprivate, 103	two patients to a room
exhibiting, 105	displaying, showing off
loathe, 106	hate, dislke intensely
congealed, 107	coagulated, hardened, jellied

Chapter 12

diagnosed, 112	medically analyzed
leprosy, 112	severe skin disease
maladjusted,	poorly behaved, not adaptable

Chapter 13

hors d'oeuvres, 119	appetizers
momentum, 119	increasing speed, flow
frenzied, 123	crazed, made wild
buxom, 123	heavy set, broad, busty

Chapter 14

incongruous, 129	two things that don't go together
raving, 133	talking wildly on and on
relapses, 133	recurrences of the same disease
deliberately, 134	intentionally, willfully
audibly, 137	able to hear, loud enough
demolished, 138	destroyed, torn down, razed
proficiency,	mastery, skill, basic ability
pathetic, 139	deserving pity, sad, weak, poor
protruding, 139	sticking out
disposition, 141	personality, mood
eternity. 141	until the end of time, forever

Chapter 15

elaborately, 145	ornately, involved, detailed

III. Pigman - Through the Core Work - continued

D. Testing

Use objective and essay tests. (See Study Questions in Pigman Appendix.

Some commercial tests are available.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task

Writing Situation
John and Lorraine have done a lot of evaluating in The Pigman. They have tried, by reliving the events through their writing, to evaluate whether or not Mr. Pignati was better off for having known them. They've tried to evaluate how their parents compare to Mr. Pignati and what they can do to avoid the mistakes their parents have made. They have tried to discover what makes life worth while.

It is your turn to evaluate the book. You must write a letter to one of your friends either recommending The Pigman and explaining why you liked it or criticizing The Pigman and explaining what you disliked about it.

Directions for Writing

1. Write a letter to your friend either:

   a. Recommending that he/she reads The Pigman
   or
   b. Recommending that he/she does not waste time reading The Pigman.

2. Include a very **brief** summary of the book so your friend will know what you are talking about.

3. Explain in detail why you've made your recommendation.

4. Support your opinion with favorite/worst examples from the book.

B. Writing Process Steps

1. Pre-writing

   a. Decide whether you like the book or not

IV. **Pigman - Beyond the Core Work** - continued

B. Writing Process Steps

b. Cluster the details or passages or characters or events that you liked best (or least if you didn't like The Pigman)

The Pigman

c. List the main events in the plot so that you can summarize the book for your friend.

The Pigman is about ______________________________

First: ______________________________

Second: ______________________________

Third: ______________________________

Fourth: ______________________________

Fifth: ______________________________

Last: ______________________________

2. Drafting

Students review their clusters and lists. They include these ideas as they write the draft. Advise students to stick to one opinion, support that opinion as much as possible with evidence from the book, and to limit their summary to one very short paragraph.

Demonstrate Friendly Letter Format.

3. Responding

Students are afforded opportunities to share their efforts with other students.

IV. Pigman - Beyond the Core Work - continued

3. Responding

Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in The Pigman Appendix.

4. Revising

Have students check that they have done the following:

- Incorporated the ideas generated by the "Response/Revision Guide."
- Used a variety of sentence types.
- Used a variety of words.
- Avoided overused, vague or trite expressions, particularly "very," "kind of," "sort of," "good," "that is why," and "nice".
- Used letter form.

5. Editing

- Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

- In the process of editing their papers, the students complete the sheet.

- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

The Pigman

by Paul Zindell

APPENDIX

THE PIGMAN - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE PIGMAN - Study Guide - continued

C. Sample Questions

Chapter 1

Knowledge	1. Describe in detail each of the following: The Bathroom Bomber The Great Fruit Roll The Cricket

Chapter 2

Knowledge	1. Describe in detail each of the following: Lorraine John Lorraine's mom How John and Lorraine met

Chapter 3

Synthesis	1. Pre-read: Have you ever played a telephone game or made any prank phone calls? Explain/discuss.
Knowledge	2. Describe in detail each of the following: John's family Telephone marathon
Comprehension	3. Why have Lorraine's eyes lost their nervous radar?
Evaluation	4. Which character do you like best so far and why?

Chapter 4

Knowledge	1. Describe the following in detail: The Marshmallow Kid Dennis
Application	2. Would you go over to Mr. Pignati's house to get $10.00? Why or why not?
Evaluation	3. Discuss Lorraine's Statement: "They think they're so smart giving the kids garbage like Johnny Tremain and Giants of the Earth and Macbeth, but do you know I don't think there's a single kid in the whole joint who would know what to do if somebody dropped dead."

THE PIGMAN - Study Guide - continued

C. Sample Questions

Chapter 5

Synthesis	1. Pre-read: Memory Quiz - also in "Related Materials" Pigman Appendix. Have students make up a list of six words and have only a secretary record them. Repeat the words back to your students to show them how easily you memorize. Then show the class how to visualize the words in order to memorize.
Comprehension	2. Why is the Bore angry at John?
Comprehension	3. How does John convince Lorraine to go to Mr. Pignati's?
Compehension	4. Where is Mrs. Pignati?
Evaluation	5. What do you think of Mr. Pignati? Do you like him?
Application	6. Predict what will happen next when John and Lorraine go to Mr. Pignati's?

Chapter 6

Comprehension	1. Pre-read: Have students take snake test from page 49. (also in "Related Reading" Pigman Appendix).
Application	2. In what ways is Lorraine's mother dishonest?
Comprehension	3. How do John and Lorraine get away with cutting school?
Analysis	4. Using the book, how many omens or examples of foreshadowing can you find that show that Mr.Pignati will die?
Synthesis	5. Have you ever lied to your parents? Why?

Chapter 7

Comprehension	1. Why doesn't John want to be like his father?
Comprehension	2. How does Mr. Pignati compare to John and Lorraine's parents?
Comprehension	3. What really happened to Conchetta?

THE PIGMAN - Study Guide - continued

C. Sample Questions

Analysis	4. Compare/contrast John and Lorraine's first person narrations.

Chapter 8

Analysis	1. How does the Pigman compare with Lorraine's mom? Explain.
Evaluation	2. Do you think John and Lorraine should have let the Pigman buy them all of those things? Why?

Chapter 9

Synthesis	1. Pre-read: Read the Dear Alice Letter attached, and ask the students to write a response. (Also in "Related Reading" Pigman Appendix.)
Evaluation	2. Should boys be allowed to play with dolls? Why or why not?
Comprehension	3. Why is Norton interested in the Pigman?
Comprehension	4. In what ways have John's parents grown old?

Chapter 10

Evaluation	1. Pre-read: Read the Assassin story from page 94 (also in "Related Reading" Pigman Appendix) and have students list from #1-#5 which character is the most responsible to the least responsible.
Evaluation	2. Should John and Lorraine have told the Pigman the truth? Explain.
Evaluation	3. Do you think Mr. Pignati is stupid? Shouldn't he have known? Explain.
Comprehension	4. Why does the Pigman finally admit the truth about Conchetta?
Evaluation/ Analysis	5. In what ways are John and Lorraine responsible for Mr. Pignati's heart attack?

THE PIGMAN - Study Guide continued

C. Sample Questions

Evaluation

6. "Finally we had to stop talking and wait for some response from him. He had turned his head away and seemed to be looking out the window. Perhaps John had been right when he said we should've forgotten the whole thing--never mentioned it. Maybe there are some lies you should never admit to." (The Pigman, p. 101/91). Are there some lies you should never admit? What do you think?

Chapter 10

Comprehension

7. "I couldn't help thinking about my mother and father--that maybe as simple as Mr. Pignati was, he knew something about love and having fun that other people didn't." (The Pigman, p. 102/92). What is it that Mr. Pignati knew? Explain.

Evaluation

8. "I went over and put my hand on Mr. Pignati's. There was nothing else I could think of doing. Tell us, I wanted to say to him, tell us if it'll make you feel better. 'She's dead,' he said, wiping his tears with the large white handerchief." (The Pigman, p. 103/92). Do you think that Mr. Pignati was better or worse off for having admitted that Conchetta was dead? Explain why.

Chapter 11

Application

1. Using the book, how many omens or examples of foreshadowing can you find that show that Mr. Pignati will die?

Application

2. How do you feel about visiting hospitals? Explain.

Chapter 12

Application

1. What would Lorraine's mom do if she were taking care of Mr. Pignati?

Comprehension

2. What do you think Lorraine's dream really meant?

Comprehension

3. What's bugging John?

THE PIGMAN - Study Guide continued

C. Sample Questions

Comprehension/ Application	4. "I think when we looked at each other in the candlelight, it was the first time I was glad to be alive. I didn't know exactly why. It was sort of silly I suppose--him with his moustache and me with the feather in my hair--but somehow it was as if I was being told about something, something wonderful, something beautiful waiting just for me. All I had to do was wait long enough." (Pigman, p. 123/113) What is Lorraine talking about? Have you ever had a similar feeling? About what?

Chapter 13

Application/ Evaluation	1. Do you really think Mr. Pignati would have wanted them to have a party while he was in the hospital? Explain.
Synthesis/ Evaluation	2. What should John and Lorraine have done differently?

Chapter 14

Comprehension	1. How did each of John and Lorraine's parents react to the incident?
Comprehension/ Application	2. What did John and Lorraine's 'play' with Mr. Pignati prepare them for?
Comprehension Evaluation	3. Did the Pigman really forgive them?

Chapter 15

Application/ Evaluation	1. Who is to blame for the Pigman's death? Explain.
Evaluation	2. Should they have done things differently?
Evaluation	3. What do the 3 gain from knowing each other?

THE PIGMAN - Study Guide continued

C. Sample Questions

Evaluation/ Application	4. "What did she want from me--to tell the truth all the time? To run around saying it did matter to me that I live in a world where you can grow old and be alone and have to get down on your hands and knees and beg for friends? A place where people just sort of forget about you because you get a little old and your mind's a bit senile or silly? Did she think that didn't bother me underneath? That I didn't know if we hadn't come along the Pigman would've just lived like a vegetable until he died alone in that dump of a house? (The Pigman, p. 154/144) Is John right? Do people treat old people like he describes?
Application	5. How do you treat your grandparents? How do you treat other old people?

Chapter 15

Synthesis	6. "I was not in the monkey house. For a moment it was something else--something I was glimpsing for the first time--the cold tile, the draft that moved about me, the nice solid fact that someday I was going to end up in a coffin myself. My tomb." (The Pigman, p. 156/146) Do you think about your own death sometimes? What do you think death is like? Is it like Lorraine's nightmare?
Application/ Synthesis	7. "What was so hot about living anyway if people think you're a disturbing influenece just because you still think about God and Death and the Universe and Love." (The Pigman, p. 156/146). Well? What is so hot about living?
Evaluation/ Analysis	8. "I wanted to yell at her, tell her he had no business fooling around with kids. I wanted to tell her he had no right going backward. When you grow up, you're not supposed to go back. Trespassing--that's what he had done." (The Pigman, p. 158/147). Had Mr. Pignati trespassed? Does John really mean this?

THE PIGMAN - Study Guide continued

C. Sample Questions

Comprehension/ Application/ Analysis/ Evaluation	9. "We had trespassed too-been where we didn't belong, and we were being punished for it. Mr. Pignati had paid with his life. But when he died something in us had died as well." (The Pigman, p. 158/148). What does John mean? How had they trespassed? How were they punished?
Synthesis	10 Write a different ending for the story, perhaps where Mr. Pignati lives on or John and Lorraine break up.
Comprehension	11 Why is the book called The Pigman and not John and Lorraine?

D. Essays

Analysis	1. Write an essay supporting one of the following: a. It was better that the Pigman met Lorraine and John even though he died sooner than he would have otherwise. b. It would have been better if the Pigman had never met John and Lorraine because he would have probably lived longer.
Synthesis	2. Write a character sketch of John from Lorraine's point of view or a sketch of Lorraine from John's point of view.
Synthesis	3. Write a continuation of John and Lorraine's lives after the Pigman's death.

II. Response/Revision Guide

A. Writer's name____

Read the paper out loud to establish your overall feeling about it. The paper should include two parts: A brief summary and an evaluation.

As you complete this revision guide, make your responses as complete as possible. Include any suggestions that come to mind.

B. Summary

1. Is the summary clear and easy to understand?__________________

   ____

2. What is the strongest idea expressed in the summary?__________

   ____

3. Are there any parts that are confusing or need more information, any imporant events left out?____________________________

   ____

   ____

4. Are there any unnecessary ideas that should be omitted?

   ____

   ____

C. Evaluation

1. What is the writer's opinion of The Pigman?__________________

   ____

2. Is his/her evaluation clearly stated?__________________________

   ____

3. List three examples or ideas the writer uses to support his/her opinion.

   A.____

   B.____

   C.____

THE PIGMAN - Response/Revision Guide - continued

C. Evaluation

4. Which sentences or ideas should be omitted?

5. What other ideas might the writer add to help support his/her evaluation?

D. Overall Effect

1. What is the most effective part or idea expressed in this paper?

2. What part of the paper needs to be better developed?

3. Does the writer use a variety of sentence types and lengths to make the paper interesting?

4. Does the writer use any vague or overused terms, such as: kind of, a lot, or nice, that should be changed to more vivid expressions?

5. Does the paper form a complete, smoothly-developed letter or are there sections that need to be tied together or unified?

III. Related Reading

A. Snake Quiz from The Pigman, p. 51.

Pick which statements are false.

1. All poisonous snakes have triangular-shaped heads.
2. Some snakes have stingers in their tails.
3. You can tell a rattlesnake's age by the number of rattles it has.
4. Milk snakes will milk a farmer's cow.
5. Large snakes can live for more than a year without food.
6. Snakes cannot close their eyes.
7. Coachwhip snakes will whip people.
8. Some snakes can roll like a hoop to overtake their victim.
9. A horsehair rope will keep snakes away from a campfire.

10 Snakes can hypnotize their prey.

III. PIGMAN - Related Reading - continued

B. DEAR ALICE

by Alice Vandenberg

Dear Alice: My husband and I have just had another violent fight concerning our five-year-old son Timothy, and I desperately need your advice.

My son adores playing with a doll I bought for him last Xmas. He spends hours with it putting doll clothes on it and feeding it on doll dishes. This aggravates his father no end, and several other adults have made nasty remarks about it, too.

Personally, I see nothing wrong with Timothy playing with this doll because it is a sailor doll. He puts a cute little white hat and uniform on it and I think the image is totally masculine. Why is it when a little girl plays Cowboys and Indians everyone says she's a darling little tomboy, but when a boy plays with a doll they say he's queer? Please answer this.

WORRIED MOTHER

from The Pigman, Paul Zindell, page 80

PIGMAN - Related Reading - continued

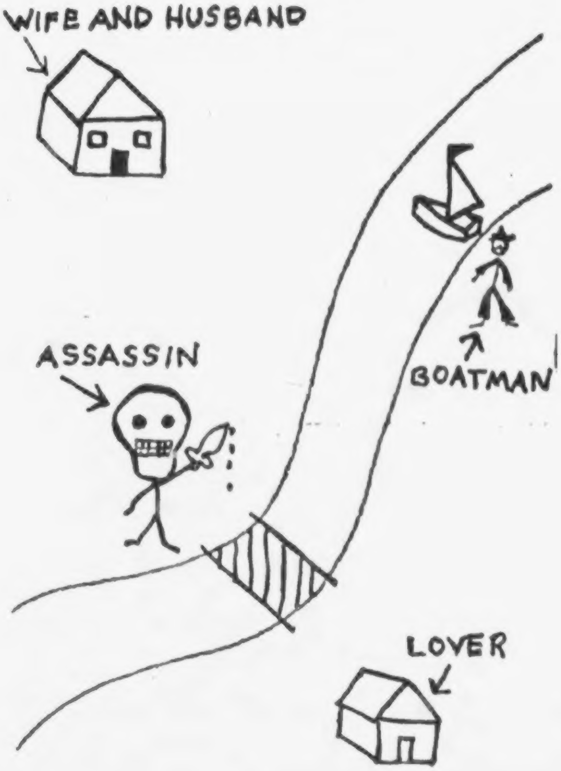
C. Assassin Story from The Pigman, p. 94-97

1. "There is a river with a bridge over it, and a WIFE and her HUSBAND live in a house on one side. The WIFE has a LOVER who lives on the other side of the river, and the only way to get from one side of the river to the other is to walk across the bridge or to ask the BOATMAN to take you."

"One day the HUSBAND tells his WIFE that he has to be gone all night to handle some business in a faraway town. The WIFE pleads with him to take her with him because she knows if he doesn't she will be unfaithful to him. The HUSBAND absolutely refuses to take her because she will only be in the way of his important business.

"So the HUSBAND goes alone. When he is gone, the WIFE goes over the bridge and stays with her LOVER. The night passes, and dawn is almost up when the WIFE leaves because she must get back to her own house before her HUSBAND gets home. She starts to cross the bridge but sees and ASSASSIN waiting for her on the other side, and she knows if she tries to cross, he will murder her. In terror, she runs up the side of the river and asks the BOATMAN to take her across the river, but he wants fifty cents. She has no money, so he refuses to take her.

"The wife runs back to the LOVER's house and explains to him what her predicament is and asks him for fifty cents to pay the BOATMAN. The LOVER refuses, telling her it's her own fault for getting into the situation. As dawn comes up the WIFE is nearly out of her mind and decides to dash across the bridge. When she comes face to face with the ASSASSIN, he takes out a large knife and stabs her until she is dead."



PIGMAN - Related Reading - continued

C. Assassin Story from The Pigman, p. 94-97

2. Mr. Pignati had to explain the whole story over to me again because it was too complicated to get the first time, but I ended up listing the guilty in this order: 1. BOATMAN, 2. HUSBAND, 3. WIFE, 4. LOVER, 5. ASSASSIN.

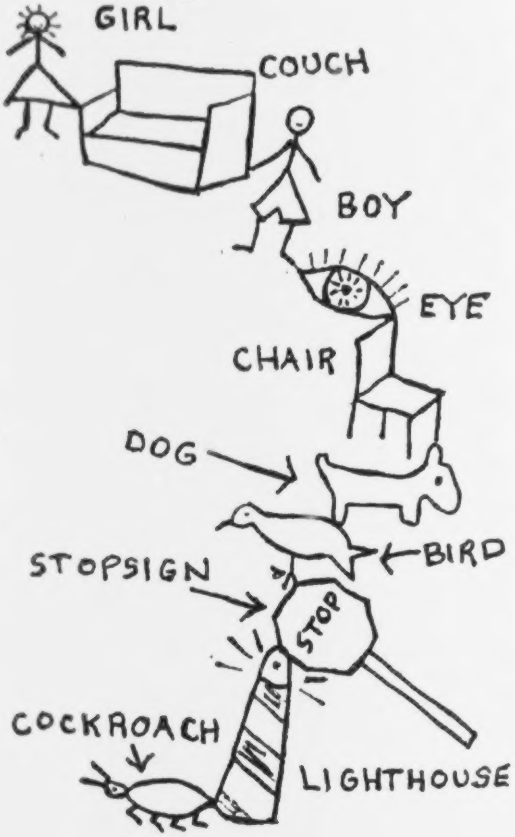
   John listed them in this order: 1. BOATMAN, 2. LOVER, 3. ASSASSIN, 4 WIFE, 5. HUSBAND.

wife = fun
husband= love
lover= sex
assassin= mony
boatman= magic

PIGMAN - Related Reading - continued

D. Memory Quiz from The Pigman.

1. "...write the words down.
"Couch," I said.
"Boy," Lorraine went on.
"Eye."
"Chair."
"Dog."
"Bird."
"Stop sign."
"Lighthouse."
"Cockroach."
"Now I'm going to repeat them back to you. Did you write them all down so you can check?"
"Cockroach, lighthouse, stop sign, bird, dog, chair, eye, boy, couch, girl. Is that right?"


GIRL
COUCH
BOY
EYE
CHAIR
DOG
BIRD
STOPSIGN
STOP
COCKROACH
LIGHTHOUSE

140

ROMEO AND JULIET

by William Shakespeare

Romeo and Juliet
by William Shakespeare

I. Bridges

The following works of literature are in available anthologies and may be used either before or after the core work.

Genre	Anthology
Short Stories	Understanding Literature
	"Love is a Fallacy," page 201
	"I'm a Fool," by Maxwell Anderson
	"Paul's Case," by Willa Cather
Poetry	Understanding Literature
	"Your Laughter," page 317
	"The Road Not Taken," page 52
	"Ride a Wild Horse," page 53
	"Sympathy," by Paul Dunbar
Myths	"Pyramus and Thisbe," "Hero and Leander"
Nonfiction	"I Have a Dream," by Martin Luther King, Jr.
Movies/Books	Romeo and Juliet (Franco Zefferelli)
	West Side Story
	Wuthering Heights
	Twisted Tales from Shakespeare, by Richard Armour

See also Extended Recreational Reading Lists and Sample Book Reports in General Appendix.

Romeo and Juliet-continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Have students write in journals and share in small groups or class one or more of the following topics:

  1. Do you owe your parents (or family) anything? What do they owe you?
  2. What responses/defenses do you have when you feel pressured by your friends to do something or think in ways you don't want to? (Partners could write a dialogue.)
  3. What happens to the person who doesn't join in or go along with peer pressure (in dress, behavior, etc.)?
  4. Is it more important to please yourself or others? What if something you wanted conflicted with what your parents wanted?
  5. What are some ways in which you feel external forces have controlled your life? How much do you feel in control of the course of your life?
  6. Of all the people close to you, who is one person whose sudden death you would find extremely disturbing? How would your life change as a result?
  7. Other topics: qualities of an ideal parent; an ideal boyfriend/girlfriend; an experience of puppy love; teen suicide.

- Have students make a collage of pictures/drawings/words on one of these themes: love, hate, rivalry, parent and child, suicide. Students may write an original poem or dialogue to accompany the collage.

- Show the climatic duel scene (Act III, Scene 1) from the Zefferelli film. Discuss rivalry, family loyalty, feuds, weapons, clothing, architecture, language. This provides a background for the setting and for the theme of divided loyalty.

- In small groups, have students list problems that teen-agers face in growing up. Discuss whether there are any problems that could be considered typically male or female. Have each group present its list to the class, then have students choose one problem to write about in a journal entry to share in small groups. (List could also be clustered on the board to discuss which problems are "timeless." Students could poll their parents to find out what their teen problems were and compare.)

Romeo and Juliet-continued

- Research groups: Have students form groups to report on Shakespeare and his time. Encourage students to report their findings in a creative manner, perhaps by presenting programs and commercials on "Renaissance TV," with shows like "Lifestyles of Yon Rich and Famous," "The Bill Shakespeare Show," "Entertainment Tonight," "This Is Thy Life," etc.

  Suggested groups may be:

  - Shakespeare's life (youth, family, education, career)
  - Shakespeare's poetry and plays
  - Elizabeth I and her reign
  - London of Shakespeare's day
  - Drama of Shakespeare's day
  - The Globe Theatre and Elizabethan staging
  - Elizabethan costumes
  - Elizabethan daily life (social classes, foods, etc.)
  - Sources of Romeo and Juliet (and history of productions)

- Shakespearean Language: Students study Elizabethan language worksheets (see Romeo and Juliet appendix). In pairs, students write a one-to-two page modern dialogue of one of the following situations: two students meet after school and pick a fight; a parent tries to get a teen son or daughter to do something; a first date. Then students re-write scene in Shakespearean language, "Italianizing" the characters' names, and share both versions with class.

- Read Paul Dunbar's poem, "Sympathy." Then have students write in journals about a time when they felt "trapped."

- Grab Bag: From a grab bag, pull out three items that represent important objects from the play (such as a vial marked "poison," a dagger, a letter, a picture of a ladder, etc.). Have students speculate on the role these objects will play - or create an original love story using these objects.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g. student oral reading, teacher oral reading, silent reading).

Romeo and Juliet-continued

- Students enjoy reading the play aloud. Scenes may be assigned with students rehearsing together before presenting to class. However, because of the complexity of the language, the teacher may wish to have the students read a story version orally prior to studying the play (an excellent one is in Favorite Tales from Shakespeare by Bernard Miles). Then, students read the following excerpts from the play, with narration provided in between by the teacher:

    - Prologue, lines 1-8
    - Act I, scene 4, lines 21-90
    - Act I, scene 5, lines 36-137
    - Act II, scene 2
    - Act II, scene 6
    - Act III, scene 1, lines 1-114
    - Act III, scene 5, lines 122-153 and 190-228
    - Act IV, scene 1, lines 44-124
    - Act V, scene 3, lines 91-120; 139-170; and 263-282

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Romeo and Juliet appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- See also "Ways to Respond to Reading" in General Appendix.
- Have students identify the plot elements (see "Literature Handbook" at the back of the text):

    1. exposition (Act I, scenes 1-4)
    2. inciting moment (Act I, scene 5)

Romeo and Juliet-continued

3. rising action (Act II)
4. climax (Act III, scene 1)
5. falling action (Act III, scene 2 - Act V, scene 2)
6. resolution (Act V, scene 3)

*Note: exposition and inciting moment (the characters, the love action and the feud action are introduced); rising action (complications, in the form of a threat and the wedding, arise); climax (the love action and the feud action cross, causing a turning point in the events); falling action (consequences caused by the crossing of the actions begin to take shape); resolution (the lovers die, and their death causes the families to become reconciled)

- Have students write a short synopsis of a scene (see Romeo and Juliet appendix).

- Use the "Reading Log" as a basis for on-going journal topics, such as:

  1. Would you want Romeo (Juliet) for a boy(girl)friend? Why or why not?
  2. Write a monologue of your thoughts as a servant who has just witnessed the duel.
  3. When is it right to disobey your parents?
  4. Who was really a friend to Romeo? to Juliet? What qualities should a true friend have?
  5. If Juliet (Romeo) kept a scrapbook, what would be in it?

- Quotation activities:

  1. Students may make a quotation notebook with quotes underneath magazine pictures (examples: a picture of Christa MacAuliffe with "Thou knowest my daughter's of a pretty age;" a picture of a surfer wiping-out with "for my mind misgives some consequence;" a picture of a child with a band-aid, with "They stumble that run fast").
  2. In double-entry journals after each act, students copy quotes they consider significant and tell why.
  3. Students may memorize famous lines and speeches, such as Romeo, Act II, scene 2, lines 2-24 and Juliet, Act II, scene 2, lines 33-49 (see Composition assignment #1, page 569 in text).

Romeo and Juliet-continued

- Students make lists of love imagery in the three love scenes (Act I, scene 5; Act II, scene 2; Act III, scene 5) and/or the final death scene. Students identify metaphor, personification, etc.

- Students write a letter to a character in the play, telling him/her how they feel about his/her behavior, ideas, and character in general, and including a direct reference to a significant quote made by that character (see character analysis outline sheet in Romeo and Juliet appendix).

- Students become a new character in the play. (see Design-a-Character in the Romeo and Juliet appendix.) They may be a friend offering advice after Act III, or they could be a pal of the nurse's, etc. Students write a scene as this character with someone from the play.

- Students write a dialogue between Lord Capulet and the Prince after the play (or between Lady Capulet and the ghost of Lady Montague, the Nurse and the Friar, etc.).

- Students study the two excerpts from Spoon River Anthology (see Romeo and Juliet appendix), then write "from the grave" as one of the dead characters from the play.

- Students form newspaper staffs (see "Historical Fiction for Junior High" in Romeo and Juliet appendix) and "publish" a small paper emphasizing events from the play.

- Students study mechanical skills (such as capitalization, punctuation, etc.) by using examples from the play (see Romeo and Juliet appendix).

- Students, in small groups, form Verona Civic Betterment Leagues after Act I, scene 1. They discuss ideas for reasonable, fair and feasible solutions to the problem of the feud. Individually, each writes a business letter to the Prince as a member of the V.C.B.L. The opening paragraph should tell what the problem is and why it is a problem; then there should be one paragraph each for one-to-three solution ideas; then a final paragraph of conclusion and closing sentiments.

- Students read and interpret the poem "To James" (see Romeo and Juliet appendix). Students discuss the following questions: Is the advice good? Based on the play Romeo and Juliet, what advice would Shakespeare give young people?

- Students read and interpret Shakespeare's Sonnet 29 and "O Mistress Mine" (see Romeo and Juliet appendix). Discuss questions: Is love worth any price? How is love different for the young and the old?

- Students form a court and put Lord Capulet on trial.

Romeo and Juliet-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.

- Have students transcribe from the book the sentence containing each word.

- Use methods such as the following to teach the words: (1) use the word in a modern-context sentence; (2) use it in a question from the play; (3) use it in clustering synonyms, prefix and other skills exercises (see Romeo and Juliet appendix). Example: dismal - (1) My gloomy mood fitted the ______ day perfectly. (2) Does Romeo feel dismal about Rosaline in Act I, scene 1? (3) Complete the synonym cluster with a word from your list: gloomy, melancholy, gray, ______.

- Teach approximately ten words per week from the following list:

Vocabulary List:

Act I

pernicious
augmenting
portentous
importuned
propagate
assailing
inauspicious
muting
fatal
strife
civil
mistempered
grievance
fray
transgression
profane

Act II

inconstant
doff
envious
perjuries
wan
idolatry
conjure
consorted
entreat
impute
repose
procure
intercession
rancor
perverse

Act III

appertaining
effeminate
martial
agile
garish
dismal
adversity
soujourn
abhor
forbear
devise
slander
valor
rites
predicament
sullen
lamentation

Act IV

inundation
prorogue
arbitrating
prostrate
orisons
environed
solace
beguiled
distraught
pensive
shroud
abate
dirges

Act V

presage
apothecary
penury
pestilence
obsequies
inexorable
peruse
ensign
sunder
ambiguities
meager
remnants
distilled
sepulchre
churl
misadventure
scourge

Romeo and Juliet-continued

D. Testing

- Use objective and essay tests.
- Some commercial tests are available, such as those from Econo Clad books.
- See Romeo and Juliet appendix for a sample objective test and essay-style questions.

IV. **Beyond the Core Work - Culminating the Writing Process**
(see alternate topics at end of this section)

A. Writing Task - Analysis Composition

Speculating About Effects

Writing Situation

Romeo and Juliet find the perfect love many dream of, but they do not find perfect happiness. Think of a dream that you have for the future. Imagine what would happen if the dream came true. Consider all kinds of possible effects. For instance, you might dream of winning the lottery, but then find all that money would change your life for the worse as well as for the better. You might dream of becoming a famous athlete but find that the constant practice and conditioning it takes keeps you from doing some other activities you really enjoy.

Directions for Writing

Write an essay in which you tell about a dream you have for the future. Describe the dream and then explain in detail what you think would happen if that dream came true. Examine the effects of the dream carefully to show that you understand the bad as well as the good effects that might result from its fulfillment.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

- See also Writing Process Activities in General Appendix

1. Pre-writing

   - Students list (or cluster) special goals (achievements, plans, wishes) that they hope to achieve by age 35.

Romeo and Juliet-continued

- Students make a collage of pictures, drawings, words from magazines, etc., that represent their future "dream" life.
- Discuss the differences of dream vs. reality. Talk about how Romeo and Juliet's dream love suffered in the real world, making the point that few things really turn out to be all good or all bad.
- Have students make lists of "good things" (favorite foods, ideal vacations, etc.). Share in small groups, then have members point out some of the drewbacks to the "good things".
- In journals have students write about something (an object, and event, etc.) they once wanted very much, and what happened when they did or did not get it.
- Have student choose one goal from their future and cluster some of the qualities that goal will need.

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students. One way this might be done is by assigning each student to a partner. The student reads his/her partner's paper and writes answers to the "Revision Guide" questions found in the Romeo and Juliet appendix. These answers are then shared with the partner and used again in the revising step.
   - Use the "Response/Revision Guide" from Romeo and Juliet appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

Romeo and Juliet-continued

5. Editing

- Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

- In the process of editing their papers, the students complete the sheet.

- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

Culminating Writing Assignment

Alternate Topics

1. Analysis: Speculation About Causes

Writing Situation

Romeo and Juliet have youth and love to sustain them, yet they each commit suicide. The problem of teen-age suicide is a growing one in today's society. What are some of the special problems teen-agers face that might explain this growing phenomenon?

Writing Directions

Write an essay speculating on the causes for the growing incidence of teen-age suicide. Consider the external and internal pressures and influences that might explain this growing phenomenon.

2. Analysis: Effects

Writing Situation

In Shakespeare's time, it was quite common for teen-agers to marry; but today it is more common for people to wait until they are 21 or older to wed. What if the tradition were the same as it was 400 years ago - and people were expected to marry at about the age of 16? What impact would that have on teen-agers? On society in general?

Writing Directions

Write an essay on the changes that would occur in teen-ager's lives and in society in general if people were expected to marry by the age of 16. Consider the impact on home, education, career, etc.

Romeo and Juliet-continued

3. Alternative Analysis - Causes:

Writing Situation

In Shakespeare's time, it was quite common for teen-agers to marry at about the age of 16 or 17; but today it is more common for people to wait until they are 21 or older to wed. Speculate on the causes of this trend to wait until you are older to marry.

Writing Directions

Write an essay speculating on the changes in the structure of society and the family that might explain why people are marrying at an older age than they did in earlier times. Consider also any other differences between Shakespeare's era and modern times that might explain this phenomenon.

ROMEO AND JULIET
by William Shakespeare

APPENDIX

ROMEO AND JULIET - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

Romeo and Juliet

C. Sample Questions

Knowledge (recall)	List ten action verbs in Act III, Scene 1.
Comprehension	Summarize Romeo's (Juliet's) strengths and weaknesses.
	Explain what is happening in the first picture of the play.
	State in your own words what the play is about.
Application	Name one character who reminds you of someone you know and explain why.
	If you were a cook for the Capulet banquet, what kind of food would you prepare? What would your kitchen be like?
	If you were Friar Laurence, how would you have handled the situtation differently when Juliet came to you in desperation?
	Did this play change any of your attitudes about love? Prejudice? Explain.
Analysis	Find examples of rhyming words in a scene and separate them in pairs.
	Specify the things that happened in the story that couldn't happen in real life.
	Divide the play into parts (perhaps according to the five acts) and think of a good title for each part.
	Pick one of the characters and think of a shape that fits that person's traits. Draw the sahpe, then describe the character inside the shape.
Synthesis	Create a scene that would take place the next day.
	Compose an original story using ten of your vocabulary words.
	Compose a poem or rock song from the story (or a movie poster, book cover, etc.)/

Romeo and Juliet-continued

Evaluation	Choose the nicest character (or the meanest one). Tell why you made this choice.
	Judge if this is the best ending of the story. Tell why or why not.
	Could this same story happen in the year 3000? Why or why not?
	Do you think this play is appropriate for 9th graders? Why or why not?
	Which part (or scene) from the play was the most interesting for you? Tell why you chose this scene.
Comprehension	Find and discuss memorable quotations and/or important images used in the play. Write brief explanations of how these relate to characters and issues.
Analysis	Consider to what extent the tragedy occurs because of fate (Romeo and Juliet are star-crossed lovers) or because of human failures. Discuss and then write a brief position statement to support each point of view.
Application	Discuss Lord Capulet and Friar Laurence in terms of what difficulties they faced and how they responded to their problems. Write a paragraph for each of them.
Evaluation	Justify or challenge Romeo's and Juliet's responses to their situation. Support each point of view with evidence from the play.
Application	Discuss and then list the main or important events of the play using the terms of **exposition, rising action, turning point, falling action, climax,. and resolution** in order to appreciate the artistic structure of the play.
	Discuss and list the major issues of the play that are relevant for today's audience. What are the modern parallels? The student may want to consider Romeo and Juliet as lovers from feuding families, Juliet as a child of controlling parents, or the Capulets as caring/domineering parents.

In the groups the students review the play and discuss their specific question. Each student writes their response and then the group plans a presentation as a panel of experts.

Romeo and Juliet

D. Essay Questions

Analysis	From 1600 to 1845, Romeo and Juliet was most often performed with an altered ending in which the young lovers did not die, but lived happily ever after. Would you have preferred the play to end happily? How does a happy ending alter the meaning of the play? Is Romeo's love for Rosaline different from his love for Juliet? Does Romeo's character change during the play? Cite specific evidence to defend your answer. Does Juliet develop a will of her own during the play, or does she merely shift her obedience from her parents to Romeo? Support your answer with quotations. As the play is presented, how are Romeo and Juliet responsible for what happens? How are they the playthings of fate? Who is responsible for their deaths?
Evaluation	At the end of the play, Prince Escalus announces that "all are punished." Does everyone deserve to be punished? Does anyone get off too easily? Discuss.
Application	Support the statement "Love hurts." Give specific examples from the play or from any other works you have read.
Synthesis	Think of your first love - or an early "romance." Tell about this period of time. Was it a happy time? Sad? What happened? Did you change? Was this change important? How do you see the significance of that time now?

Romeo and Juliet-continued

E. FINAL TEST FOR ROMEO AND JULIET (5 Sections I - V)

I. CHARACTER IDENTIFICATION - Choose the correct description for each character.

____	1. Tybalt	a. "Prince of cats"
____	2. Mercutio	b. victim of courtly love
____	3. Romeo	c. romantic go-between
____	4. the nurse	d. confessor who performs the marriage rites
____	5. Paris	e. Romeo's servant
____	6. Balthasar	f. handsome suitor
____	7. Friar John	g. punster who duels with words
____	8. Friar Laurence	h. a quarantined messenger

II. TRUE-FALSE - Mark each statement either true or false.

____ 9. Benvolio informs Romeo of Juliet's death.

____ 10. Romeo initially feels banishment is a merciful sentence.

____ 11. Shakespeare originated the idea for the plot of Romeo and Juliet.

____ 12. Benvolio finally explains the secret marriage to the Prince.

____ 13. Romeo and Juliet bury their parents' strife with their death.

____ 14. Shakespeare's theatre was called the Globe.

____ 15. Posters around the city of London proclaimed the days when plays would be performed.

____ 16. Romeo and his friends wear masks to the Capulet feast.

____ 17. Mercutio never learns that Romeo loves Juliet.

____ 18. Shakespeare was born in London.

____ 19. Much of the play is written in a style called "blank verse."

____ 20. The setting for the play is Verona, Italy.

____ 21. Rosaline only appears once in the play.

____ 22. Romeo and Juliet are ill-fated from the outset.

____ 23. A "pun" carries more meaning than the speaker realizes.

____ 24. Shakespeare was a partner in the Globe Theatre.

Romeo and Juliet-continued

III. MULTIPLE CHOICE - Choose the phrase that best completes each statement.

____ 25. Benvolio advises Romeo (a) to compare Rosaline to others, (b) of Tybalt's challenge, (c) to learn to dance, (d) to compare Juliet to the sun.

____ 26. Mercutio's dying remarks include (a) a confession, (b) burial requests, (c) a curse, (d) insults.

____ 27. Juliet's nurse is (a) overly proper, (b) unable to keep a secret, (c) extremely talkative, (d) jealous of youth.

____ 28. Friar Laurence marries Romeo and Juliet because (a) the Prince approves, (b) he hopes to end the feud, (c) Juliet pays him 40 ducats, (d) Romeo is exiled.

____ 29. At the Capulet feast (a) Tybalt recognizes Mercutio, (b) Paris meets Rosaline, (c) courtly love prevails, (d) Romeo and Juliet fall in love.

____ 30. Capulet plans the marriage with Paris because (a) Romeo is exiled, (b) of Juliet's grieving, (c) he is a Capulet, (d) it will bring peace.

____ 31. Capulet's attitude toward Juliet is based on (a) desire for a son, (b) jealousy of her suitors, (c) the fact that she is his only child, (d) women's rights.

____ 32. Juliet tells Romeo not to swear by (a) the sun, (b) his family name, (c) the moon, (d) the stars.

____ 33. Shakespeare uses poetry in his plays (a) to make the lines easier to remember, (b) because poetry is the language of feeling and emotion, (c) so that his plays would have a definite sense of rhythm, (d) because it was required by Elizabethan law.

____ 34. A death believed to result from grief was (a) Benvolio's over Mercutio, (b) Balthazar's over Romeo, (c) Juliet's over Tybalt, (d) Paris' over Juliet.

____ 35. Juliet refuses to marry Paris because (a) Capulet commands it, (b) she is already married, (c) she wants to be courted, (d) of her age.

____ 36. Before taking the drug, Juliet fears (a) missing the festivities, (b) Romeo will learn she is dead, (c) Romeo won't come home, (d) waking too soon.

____ 37. Juliet feels Romeo's banishment (a) is deserved, (b) frees her to marry Paris, (c) is merciful, (d) means she will marry death.

____ 38. Capulet threatens Juliet with (a) life in a nunnery, (b) disinheritance, (c) a dagger, (d) a vial of poison.

Romeo and Juliet-continued

IV. MATCHING - Match the element of tragedy with the act in which it occurs.

____ 39.	Act I	a.	complication
____ 40.	Act II	b.	falling action
____ 41.	Act III	c.	climax
____ 42.	Act IV	d.	catastrophe
____ 43.	Act V	e.	introduction

V. PLOT COMPREHENSION - Arrange the events in order of occurrence.

____ 44.	first	a.	Romeo and Juliet's marriage
____ 45.	second	b.	Tybalt's death
____ 46.	third	c.	Paris' death
____ 47.	fourth	d.	Juliet's false death
____ 48.	fifth	e.	Romeo's suicide
____ 49.	sixth	f.	Mercutio's death
____ 50.	seventh	g.	Juliet's suicide

Romeo and Juliet-continued

II. RESPONSE/REVISION GUIDE

ANALYSIS--SPECULATION ABOUT EFFECTS

Does the writer describe the event he or she is speculating about clearly enough for you to understand what will happen?

List one or two of his or her most precise words.

Is there anything about the event you want to understand more clearly? Ask the writer a question.

Does the writer make any statements based on misinformation? Point out any inaccurate details that may occur. Is the writer's vision of the future realistic?

What types of information does the writer base his or her speculation upon? Identify the examples he gives for each type.

historical fact
opinion of experts
common fact accepted as true
scientific fact
eye-witness facts
facts from a story
other facts

Is there a clear structure to the paper so that the ideas flow smoothly and logically? Circle the main organizational plan of the paper:

least important to most important
small to large
personal to general
concrete to abstract
spatial
using a work "hook"
large to small
general to personal
abstract to concrete
narrative

How are the positive/negative aspects organized? All the positive in one section?

ADAPTED FROM WRITING ASSESSMENT HANDBOOK, CALIFORNIA ASSESSMENT PROGRAM

Romeo and Juliet-continued

III. Related Material

To James
by
Frank Horne

Do you remember
How you won
That last race. . .?
How you flung your body
At the start. . .
How your spikes
Ripped the cinders
In the stretch. . .
How you catapulted
Through the tape. . .
Do you remember. . .?
Don't you think
I lurched with you
Out of those starting holes. . .?
Don't you think
My sinews tightened
At those first
Few strides. . .
And when you flew into the stretch
Was not all my thrill
Of a thousand races
In your blood. . .?
At your final drive
Through the finish line
Did not my shout
Tell of the
Triumphant ecstasy
Of victory. . .?
Live
As I have taught you
To run, Boy -
It's a short dash
Dig your starting holes
Deep and firm
Lurch out of them
Into the straightaway
With all the power
That is in you
Look straight ahead
To the finish line
Think only of the goal
Run straight
Run high
Run hard
Save nothing
And finish
With an ecstatic burst
That carries you
Hurtling
Through the tape
To victory. . .

Romeo and Juliet-continued

Sympathy

Paul Laurence Dunbar

I know what the caged bird feels, alas!
  When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
  When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals—
I know what the caged bird feels

I know why the caged bird beats his wing
  Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain[1] would be on the bough a-swing;
  And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
  When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
  But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!

---

[1] fain: gladly or willingly.

O Mistress Mine

William Shakespeare

O mistress mine, where are you roaming?
O, stay and hear, your true-love's coming,
  That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
  Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
  What's to come is still unsure.
In delay there lies no plenty,
Then come and kiss me, sweet and twenty,
  Youth's a stuff will not endure.

Sonnet 29

When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art, and that man's scope.
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, --and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Romeo and Juliet-continued

Shakespearean Language:

(1) As we do today, Shakespeare uses you to mean "you - the one person I am talking to" and also "all or **both** of you." But in addition, when talking to one person only, Shakespeare also uses an older form of **you**. This is the word **thou**, with its related forms: **thee, thy, thine, thyself.** Juliet's mother says to her:

> **Thou** hast a careful father, child.

But she also says:

> Here comes **your** father; tell him so **yourself**.

Notice that special forms of other words are often needed to go with **thou**:

> **Thou canst** not speak of that **thou dost** not feel.

(In later scenes, some uses of **thou** have been kept in this adapted text.)

(2) In modern English, we use **do** (and **does** and **did**) as a helping verb in questions. We also use it in negative statements with **not**. But Shakespeare often leaves out the form of **do** that we expect. At other times, he keeps it in. In one and the same line, Juliet's father tells her:

> **Speak** not, **reply** not . . .**do not answer** me.

(3) Shakespeare often leaves out **may** or **let** as in the following:
(May) sweet rest come to you! **(May)** peace be with you!

(4) The plain **him** or **her** sometimes appears where we would expect **himself** or **herself**.

(5) Some frequently used words work in Shakespeare's sentences in unfamiliar ways. The word **but** is often used in the sense of **except** or **only** ("speak **but** one rhyme"). The word **wherefore** often takes the place of **why** ("**wherefore** art thou Romeo?") **Hence** and **hither** often stand for "**away from** here" and "(coming) **toward** here."

(6) Word order in a sentence is sometimes strange to modern ears. Sentence parts appear to have been moved out of their usual or expected place:

UNUSUAL: **This liquor** drink thou of. . . USUAL: Drink **this liquid**. . .

How would you say each of the following in modern English?

a. Wherefore storm you so?
b. He bears him like a gentleman.
c. Speak but one rhyme, and I am satisfied.
d. He hears not, stirs not, moves not.
e. What light through yonder window breaks?
f. Wherefore art thou Romeo?
g. How came you here?
h. O swear not by the moon.
i. Stand not amazed.
j. He speaks not true.

Romeo and Juliet-continued

SHAKESPEAREAN LANGUAGE

1. 'YOU' words:
   - 'thou' - 'you' (as a subject); 'thou art kind'
   - 'thee' - 'you' (as an object); 'I love thee'
   - 'thee' - 'yourself'; 'Get thee gone'
   - 'thy' - 'your'; 'Thy words are sweet'
   - 'thine' - 'your' or 'yours'; 'Thine eyes are blue'
   - 'thyself' - 'yourself'

2. VERB endings
   - VERBS, especially after 'thou', may end in '-st' or '-est'
     - 'thou mayst' - 'you may'
     - 'thou canst' - 'you can'
     - 'thou hast - 'you have'
   - VERBS, especially after 'he', 'she' or 'it', may end in '-th' or '-eth'
     - 'he hath - 'he has'
     - 'it cometh' - 'it comes'
     - 'she speaketh' - 'she speaks'
   - VERBS, 'shall', 'will' and 'are', especially after 'thou', may end in '-t'
     - 'thou art' - 'you are'
     - 'thou wilt' - 'you will'

3. PLACE words:
   - whither - here
   - hither - there
   - hence, yonder - there, or over there

4. other COMMON terms:
   - ere (pronounced 'air') - before
   - ne'er (pronounces 'nair') - never
   - an - can mean 'an' or 'if' ('an he speak' - 'if he speaks')
   - marry - can mean 'marry' or 'indeed'
   - anon - soon
   - 'tis, 'twas, etc. - it is, it was, etc.
   - hie - hurry (go quickly!)
   - hark! - listen!
   - withal - overall
   - beseech - beg of
   - 'twixt - between

Romeo and Juliet-continued

DESIGN-A-CHARACTER

PART I. Create a character for yourself in the play Romeo and Juliet. What would your name be? Look at the names in the cast of characters at the beginning of the play: many of the characters' names are "Italianized" (actually Latinized) by adding endings which indicate masculine or feminine names - "o" or "io" for men, "a" or "ia" for women (in the Italian original "Juliet" was spelled "Giuletta"). At other times, Shakespeare chose names from classical mythology or legend for characters, often to give clues to their personalities. (Mercutio, from the Roman god Mercury, known for his practical jokes, or Tybalt, the "King of Cats", indicating fierce pride). Now, what would your name be?

Write a description of your character. You don't have to be a major character, and your actions could not really affect the final outcome of the play. Would you be a member of either the house of Capulet or Montague, a friend of either Romeo or Juliet, or simply a citizen of Verona, who is drawn into the conflict between the two families? Describe yourself. How old are you, what do you look like, what are your feelings toward the other characters in the play? What are your loyalties or prejudices? What is your station in life? You could be anyone, from a servant, to a member of the royal court.

PART II. Given your character, now show a picture of what your character looks like (Don't panic; non-artists may use a xerox of a picture). Some things to remember: The legend of Romeo and Juliet may go as far back as the 14th century (1300's), and Shakespeare's play was first performed in the 16th century (1500's). Show the historical period by the costume your character would wear on stage. Also, social class, position, and rank, were shown by the way people dressed during these times. Make sure your character is dressed according to their station in society.

You may make your character's costume medieval or early Renaissance (the true historical period of Romeo and Juliet or Elizabethan: Shakespeare's own period - many times his plays might have been performed in "modern" dress. Along with the picture that represents your character, you must also include a description of what your character is wearing, and why. Include any information such as the history of the costume, special names for articles of clothing, and reasons why your character would wear this costume. The library has many books on the history of clothing or costumes for the theater. Of course, please list your sources, and cite works consulted.

PART III. Write a brief scene (A dozen lines or so of dialogue for each character) in which you, as your character, speak to one or more of the characters in Romeo and Juliet. The scene can be about anything you want it to be, but remember: Your character's actions cannot change the final outcome of the play, and your character has to act within the limitations of the world, and time, as shown in the play. Also, in writing your scene, try to imitate Shakespeare's language and diction (elaborate metaphorical phrases, formal language) in your character's speech. Take it easy on the use of "forsooth," and ending every past tense verb with "eth" - notice Shapespeare's characters really don't talk that way.

Romeo and Juliet-continued

Character Analysis:

This outline can be used as a source for creating a new character (see "Design-a Charcter") or for analyzing a character from the play.

Students can make clusters, formal outlines outlines, or lists based on these aspects of character.

Character's name: ______________________________

1. INTERNAL ASPECTS
   A. Background (family, education, environment, etc.)
   B. Mental (intelligent, average, slow, etc.)
   C. Spiritual (ethics, beliefs, ideas, etc.)
   D. Emotional (happy, sullen, confident, confused, etc.)
   E. How is the character like you?
   F. How is the character unlike you?
   G. What is the character's basic motivation?

II. EXTERNAL ASPECTS
   A. Posture
   B. Movement and gesture
   C. Mannerisms
   D. Voice
   E. Dress
   F. Age and Physical Condition

Romeo and Juliet-continued

CREATING A NEWSPAPER:

Historical Fiction Unit for Junior High

Problem: After years of teaching various types of literature to multi-grade levels, it became increasingly obvious that students could not relate to the problems or situations of the peoples in the past. Some vaguely understood the terms such as the Great Depression or the Industrial Revolution, but few had any idea that historical events actually **affected** literature. Furthermore, for students things that happened in the past had **nothing** to do with their lives, and they were unable to make connections between the past and the present. This was further complicated by the fact that the student population was mostly white upper-middle class and therefore was completely out of touch with the problems of minorities and lower classes. Add to this their general naivete and the problem of making cultural, ethical, and aesthetic connections multiplies.

Goals:

- Develop critical thinking.
- Practice various domains of writing.
- Engage in the entire writing process.
- Connect the English classroom with other disciplines such as social studies and science.
- Connect the literature to students' lives by hopefully creating a broad range of literary works and experiences that cross cultural and historical lines.
- Encourage curiosity and excitement about books.
- Provide the student with a finished product and the teacher with the means of quickly and accurately assessing students' understanding.

Solution:

The final product is the front page of a newspaper, appropriate to the time and setting of a novel of historical fiction. The entire class could read the same book, as we do with To Kill A Mockingbird, or the student could make an individual choice with the teacher's direction. A third possibility exists which would involve small groups working on separate novels.

This unit can be coordinated very nicely with a social science or science class. The Renaissance, Revolutionary War, Industrial Revolution, Civil War, and Western Expansion are some of the many units covered in social science. Although it is not necessary, coordination with one of these units helps students realize that English isn't an isolated subject. It also helps them learn that the literature of any culture parallels its history. And very importantly, students learn that what they've learned in one class may actually help them in another.

By the time the front page is finally finished, the students have done a great deal of thinking. They must be able to place themselves right into the midst of their book and observe what is going on.

Romeo and Juliet-continued

- They must make judgments as to which details of the story are the most exciting, and which details would make the best headlines.

- They must assume the character of a reporter from the present who is on the scene at the time of the book.

- Then they must switch roles and actually become a character in the book, behaving and speaking appropriately.

- They must apply personal knowledge and what they have learned in other classes to help "fill in" details for their newspaper.

- They must appeal to their audience, making the tone of the newspaper sound factual and exciting.

- They must compare the past with the present - We roller skate now, but what did they do then?

Romeo and Juliet-continued

THE WRITING PROCESS

Step 1: Discovering the setting and time period

Students have a very difficult time with this, and it is crucial. This check sheet helps make them keen observers while they are reading their book, therefore, they should have the handout (Discovering the Setting) when they begin reading. Even if their novel states explicitly the time period, still have them complete this time sheet because it will pay off later.

DISCOVERING THE SETTING; OBSERVING DETAILS

A book does not always come right out and say when and where everything happened. You must look for clues to give you this information. You may not be able to answer all of these questions. The ones you do answer should help you pinpoint the setting for your novel. Your answers may be in note form, and you may want to jot down page numbers for future reference. **Continually keep in mind the differences between your daily life and the character's lives.**

CHARACTERS

How do they look?
Wear their hair?
Dress?
Do men have hats?
Do women wear gloves? hats? pants?
What do the children wear?
Are there words referring to dress (such as crinoline) that you've never heard before ? List a few here.
Do men have long hair? wigs?
What other character traits have you noticed? What generalizations can you make about the time period?

DAILY LIFE

How do the characters pass the day?
Do they take a shower or bathe in a tub?
Do they have running water?
When the children do chores, what kind do they do?
Does the mother bake bread?
Do they go to the market? downtown? to a shopping mall?
Do they grow food?
Do people sip tea?
Drink ale?
Slurp sodas at a soda fountain?
How do they keep warm in winter, cool in summer?
Where do they go to school?
What kind of building?
What do kids eat after school?
Where do they shop?
How do they speak? Formally? With an accent or dialect?
Other clues about daily life that you have discovered?

Romeo and Juliet-continued

ENVIRONMENT

What is happening in the world?
Is there a war?
Is there threat of war?
Are food, supplies, money hard to come by?
Are there servants, slaves, Indians?
What kind of weapons do they use?
What kind of transportation?
Where do they travel and how?
Do the seasons change? Which?
Do characters grow up and move away?
How are they governed?
Are there any sports or political figures mentioned?
Have you discovered any other details about the world your characters live in?

LEISURE TIME

What do the characters do for fun?
Ride horses?
Attend picnics, church socials?
Barn raisings?
Weddings, dances?
Tend sheep?
Farm?
Swim in a lake, pond, river, swimming pool?
Roller skate? Skateboard?
Fish?
Play stoop ball?
Get into trouble? What kind?
Other things they do for fun?

NOTE: Read the student responses very quickly to see if they have adequate information. "I don't know, yes, or no" answers are simply not acceptable. In small groups (four works well) have the students share their observations. If they have read the same book, it is a good way to compare findings and add to their notes. If they have read different books, it is still extremely worthwhile because one student may have observed that they do not watch T.V. and it will take another student to figure out that maybe it has not been invented yet.

Step 2: Pre-writing

Using your check sheet and your book, write three different paragraphs. In the first paragraph, tell what you have noticed about the characters in your book. In the second paragraph, tell what you have noticed about their environment. In the third paragraph, tell what the characters did for fun. Use the data you have collected to try and make generalizations and hypotheses. For example, you may have observed that the characters go to the train station to pick up guests. You might hypothesize that this is because cars have not been invented.

Romeo and Juliet-continued

Step 3: Newspaper Headlines

Think of ten important events that occurred in your book. List these events in **chronological order**. The events must be written in the **form** of headlines. They should be brief and exciting, capture only the most important events, and be written in capital letters.

(for example) **CIVIL WAR RAGES ON**

FARM BOY JOINS UNION

HENRY FLEMING WOUNDED IN JAMESTOWN

NOTE: Check to see that the student is highlighting the most important events in the story. The student can refer back to these when he is writing his news story. These could also serve as a quick and easy-to-grade book report.

Step 4: Dear Abby Letters

Think of one character who had to make crucial decisions or encountered significant obstacles. Write letters to Abby in the character's own voice explaining the problem. Then write Abby's responses. Abby may or may not (you decide) know the way the problem was eventually resolved in the book. Write _____ letters and responses.

Alternative: Rather than several letters from the same character, you may choose different characters with different problems.

Romeo and Juliet-continued

Step 5: Interview

Imagine being able to step inside your book and become part of the story. Imagine you are a reporter interviewing your main character. Ask your character questions about the events in the book. Answer the questions as the character would. Remember, answer appropriately for that character. Be sure to include questions with words like: "How did you **feel** when ___________ happened? What do you **think** of ________? What event caused you to change? You may use separate paper.

REPORTER (your name): ______________________

CHARACTER (name): ______________________

REPORTER: ______________________

CHARACTER: ______________________

REPORTER: ______________________

CHARACTER: ______________________

REPORTER: ______________________

CHARACTER: ______________________

REPORTER: ______________________

CHARACTER: ______________________

REPORTER: ______________________

CHARACTER: ______________________

NOTE: If the whole class is doing the same book, you may want to have some students read theirs aloud. This can also make another quick and easy book report.

Romeo and Juliet-continued

Step 6: Putting it all together

HISTORICAL FICTION

Assignment and general directions: You are to create the front page of a newspaper appropriate to the time period and events of your book. Use your name as editor of the paper. The publication date must be approprite to the setting (time and place) of the book. The name of the newspaper should reflect either the title of your book or a major town or location from your book. (for example, the Oregon Trail Times or the Maycomb Daily)

Your choice of paper and size. (poster board, butcher paper, construction paper, parchment)

One of the articles for your paper must be a Feature Story in which a character of the book is interviewed by you, the student reporter. Remember to answer questions as your character would.

A **second** article must be a news story stressing the important events of your book. Develop the article with details from the story. Remember that news reporting should be done in a factual way - make it sound like a news article. Start with a good headline.

TYPED
PRINTED
OR NEATLY
HANDWRITTEN

Write a **third** article in the form of a Letter to the Editor telling what you did or did not like about the book. Give reasons to support your letter.

Write a **fourth** article that reflects your knowledge of actual world events occurring at the time of your newspaper's publication.

Choose any ________ of the following for additional elements in your newspaper. Whenever possible let these represent elements or events in the story.

**weather
**food
**horoscope
**advertisement
**Dear Abby
**political cartoon
**want ads
**fashion
**comics
**sports
**other

HAVE FUN!
BE CREATIVE!

Romeo and Juliet-continued

Step 7: Final Details Checklist

1. Is the price of the newspaper appropriate to the time?

2. Is the date of the paper appropriate to the setting?

3. Are the characters and actions of the story illustrated by your want ads, community news, etc.?

4. Is the weather appropriate to the section of the country and the time of year for your paper's publication?

5. Do you have at least one article about world events actually occurring at the time of your paper's publication?

6. Does your interview with the character reflect his or her accent or dialect?

Romeo and Juliet-continued

Sample Student Response for Discovering the Setting
(Using To Kill a Mockingbird)

CHARACTERS:

How do they look? Scout seems to be quite a tomboy. She usually wears overalls. She has to wear a dress for the first day of school. Could this be a time when girls are required to wear dresses? It seems like the other kids in her class wear the kind of clothes farmers would wear.

Wear their hair? Some of the kids in Scout's class seem like they don't bathe much. Maybe they're very poor. One kid even had a cootie in his hair! (Dictionary says cooties are lice.)

Do men wear hats? Yes, when Atticus goes to town to work, he puts on a hat. Jem said, "Atticus did something I never saw him do before or since, in public or in private: he unbuttoned his vest, unbuttoned his collar, loosened his tie, and took off his coat." (p.205) Jem was shocked by this behavior. People are much more casually dressed nowadays. I've seen my dad in a swimsuit.

Do women wear hats, gloves, pants? Miss Maudie wears a gardening hat. None of the women wear pants - maybe it was considered inappropriate. Aunt Alexandra had the ladies over for coffee and dainties like dewberry tarts and charlotte. Cal served the coffee from a heavy silver pitcher. The ladies wore cool pastel prints, powdered faces but no rouge or lipstick. (p. 232)

Strange words The ladies tease Scout about wearing britches. Must be a slang term for overalls.
peach pickles: a way to preserve summer fruit before canned goods were invented?
p.23 - lunch in molasses buckets.

What do other children wear? Francis got a pair of knee pants and an untied bow tie for Christmas. (p. 85)
p. 21 ragged, denim-skirted, floursack-skirted
Walter Cunningham - "country folks, farmers, and the crash hit them the hardest." (p.25) Crash refers to stock market crash 1929. Walter is at school with no shoes. He has a "clean shirt and neatly mended overalls."

Conclusions and generalizations: Many of the children in Scout's school are poor rural people who live on farms. Some children live in the town, and they go home for dinner which is really a noontime meal. Men and women are much more formally dressed than we are nowadays. Boys and girls dress differently from each other - girls and ladies wear dresses.

Romeo and Juliet-continued

Epitaphs from Edgar Lee Masters' Spoon River Anthology**:**

George Gray

I have studied many times
The marble which was chisled for me--
A boat with a furled sail at rest in a harbor.
In truth it pictures not my destination
But my life.
For love was offered me and I shrank from its disillusionment;
Sorrow knocked at my door, but I was afraid;
Ambition called to me, but I dreaded the chances.
Yet all the while I hungered for meaning in my life.
And now I know that we must lift the sail
And catch the winds of destiny
Wherever they drive the boat.
To put meaning in one's life may end in madness,
But life without meaning is the torutre
Of restlessness and vague desire--
It is a boat longing for the sea and yet afraid.

Lucinda Matlock

I went to the dances at Chandlerville,
And played snap-out at Winchester.
One time we changed partners,
Driving home in the moonlight of middle June,
And then I found Davis.
We were married and lived together for seventy years,
Enjoying, working, raising the twelve children,
Eight of whom we lost
Ere I had reached the age of sixty.
I spun, I wove, I kept the house, I nursed the sick,
I made the garden, and for holiday
Rambled over the fields where sang my larks,
And by Spoon River gathering many a shell,
And many a flower and medicinal weed--
Shouting to the wooded hills, singing to the green valleys.
At ninety-six I had lived enough, that is all,
And passed to a sweet repose.
What is this I hear of sorrow and weariness,
Anger, discontent and drooping hopes?
Degenerate sons and daughters,
Life is too strong for you--
It takes life to love Life.

Anne Lamont - Mary-Anna Rae - Hyatt L.B. "86

Romeo and Juliet-continued

AN ASSIGNMENT TO ASSESSMENT SEQUENCE

(Based upon Charles Cooper's model and Lloyd Thomas' adaptation of it)

1. THE WRITING TASK:
   Write an analysis of George Gray's, or Lucinda Matlock's personality and explain why that character is satisfied or dissatisfied with the life he led. Support your interpretation with reasons and evidence from the poem. Your purpose is to persuade your readers that your interpretation is reasonable and insightful.

   (Alternate task: Make a claim about the character and support it with rasons and evidence from the text.)

2. IDENTIFYING AN INTERPRETIVE METHOD
   Identify with one of the poems' characters and answer the following questions.

   . Why do you identify with this character?

   . What must the reader know in order for your interpretation to make sense? What does the reader expect froom your paper?

3. READER RESPONSE

4. CONSTRUCTING A THESIS STATEMENT

   Quickwrite - tell how these traits contribute to the character's ultimate satisfaction or dissatisfaction.

   Review all your notes and quickwrites. Answering the following questions may help you construct a thesis.

   . Why did George or Lucinda feel ______________________________?

   . Why did George or Linda suggest ______________________________ about life?

   . Why did George or Lucinda's major personality trait (name the trait) cause what happened to him (or her)?

   Write a thesis statement which answers one of the above-listed questions (hint: use "because"). For example: George is dissatisfied because ______________________________.

5. IDENTIFYING REASONS AND EVIDENCE

6. DISCOVERING CONNECTIONS BETWEEN THESIS, REASONS, AND EVIDENCE

7. DRAFTING
   Using all your notes and quickwrites, write your draft. You may discover new ideas, reasons, and evidence as you write. Try to include them as effectively as possible.

Anne Lamont - Mary-Anna Rae - Hyatt L.B. '86

Romeo and Juliet-continued

8. READER - WRITER WORKSHOP

Read your partner's paper and react to it by writing a few sentences of honest comment. Then read your partner's paper again and write answers to all of the following questions:

--paraphrase the paper's thesis
--list the reasons which support the paper's thesis
--do these reasons actually support the thesis?
--does the evidence illustrate the reasons?
--is there an effective balance among paraphrase, quotation, and descriptive detail in the paper's use of evidence?
--does the paper explain the significance of the evidence?
--does the paper fall into the trap of summarizing, rather than analyzing?
does the first paragraph "hook" the reader?
--does the paper use transitions to help the reader follow the argument? (Mark "T" for good transitions; "Need T" for missing transitions)
--is the conclusion graceful and effective or is it flat and abrupt?

9. REVISE
Read your paper (or listen to your partner read) out loud. Note any portions which seem weak or confusing. Then carefully revise your paper, making use of your partner's written analysis of your paper.

After you've finished revising your paper, show it to your partner. Can your partner see the new depth, coherence, and persuasiveness of your paper?

10. EDITING
Now is the time to edit your paper for spelling and usage errors.

11. LEARNING FROM YOUR OWN WRITING PROCESS
Answer all of the following questions in writing:
--restate your purpose in writing this essay
--describe the changes you've made
--discuss problems you still haven't been able to solve
--tell what you like about your paper
--discuss what you want to work on in your next essay

Anne Lamont - Mary-Anna Rae - Hyatt L.B. '86

Romeo and Juliet-continued

Teaching Mechanical Skills:

- Spelling
  - Assign students a particular scene (or Act) and have them find examples of words that follow a particular spelling rule (such as "'i' before 'e'" or the formation of noun plurals). Have students list the words, then use five of them in original sentences.
  - Have students list good spelling words from a given scene or act.
  - (Vocabulary) Have students list out-dated words from a given scene, and define them.
- Parts of Speech and Punctuation
  - After defining a term, such as prepositional phrase, give students ten brief quotes and have them locate the prepositional phrases in each ("My only love, sprung from my only hate," "You kiss by the book," etc.).
  - Have students find examples in a given scene.
  - Reprint parts of scenes with skill sections needing correction. Examples: (direct quotations) Sampson says, Fear me not. (proper nouns) tybalt, mercutio, the prince expressly hath/forbid this bandying in verona streets . . .
- Summarizing
  - Review what a synopsis is, then provide students with brief speeches and dialogues (about 10-20 lines) to summarize or describe in one sentence. (example: Act II, scene 5, lines 1-17)

ENGLISH 1 INSTRUCTIONAL MATERIALS

I. Core Works

Title	Author	Difficulty Level
Shane (Common Work)	Schaefer	Moderate
A Christmas Carol	Dickens	Difficult
The Outsiders	Hinton	Easy
The Pigman	Zindel	Easy
Romeo and Juliet	Shakespeare	Difficult

II. Basic Literature Text

Understanding Literature--Ginn and Co.

III. Supplementary Short Story Texts

Adventures in Reading, Vol. I - Short Stories--Lodge
Studies in the Short Story--Maline

IV. Language Resource Text

Language for Meaning--Blake
- Basic text
- Teacher's edition
- Workbook
- Workbook, teacher's annotated edition
- Ditto master kit

V. Supplementary Composition Texts

Writing 3--Davis
Writing Incredibly Short Plays, Poems, Stories--Gretton
The Creative Word 3--Judy
Pictures for Writing--Sohn
Success in Writing--Steward

VI. Videos

Videos may be available at the local school site. Check with the media clerk at your school.

English 2
Common Work

ANIMAL FARM

by George Orwell

ANIMAL FARM
by George Orwell

I. Bridges

The following works of literature may be used either before or after the core work:

GENRE: short story
The Garden of Eden section of "Genesis" in The Bible
"The Monkey's Paw," beginning on page 211 of Understanding Literature
"Love Is a Fallacy," beginning on page 201 of Understanding Literature

GENRE: novel
Gulliver's Travels, by Jonathan Swift
Nineteen Eighty-Four, by George Orwell
Brave New World, by Aldous Huxley
Hawaii, by James Michener
The Adventures of Huckleberry Finn, by Mark Twain
The Catcher in the Rye, by J. D. Salinger
Looking Backwards, by Edward Bellamy
Erewon, by Samuel Butler

- Sample book report forms are to be found in the General Appendix.
- Extended reading lists are to be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Discuss the title of the work. What does it suggest to the students
- Lead the students into a discussion of children's stories and fairy tales. Help them to see that often these types of literature are actually designed to teach children important lessons in living. For example, point out the lessons regarding the work ethic that are found in "The Three Little Pigs" or the value of goodness found in "Cinderella."
- Animal Farm is written in British English, using British spelling. It would be helpful to give the students some understanding of this before beginning the novel or after having read the first chapter. This could be done by exposing the students to contrasts of British and American spellings or by having the students find examples themselves. Here are a few examples to get things started:

II. Into the Core Work - continued

British	**American**
honour	honor
criticise	criticize
manoeuvre	maneuver
clamoured	clamored
demeanour	demeanor
fertilises	fertilizes
organising	organizing

- Animal Farm is an example of utopian fiction. Students should be given some understanding of this genre as part of the unit. The story of the Garden of Eden in "Genesis" of The Bible is one way to begin establishing their understanding. Selections from Plato"s The Republic and Thomas More's Utopia may also be helpful. James Hilton's Lost Horizon and Jonathan Swift's Gulliver's Travels are other works that deal with utopia. Jim and Huck establish a kind of utopia on the raft in Mark Twain's The Adventures of Huckleberry Finn, and Holden dreams of a utopian community in the West in J. D. Salinger's The Catcher in the Rye; these works might also prove helpful. While Animal Farm is utopian, it is also an anti-utopian (dystopian) novel. Another Orwell novel,Nineteen Eighty-Four, will be helpful in establishing this concept with the students, as will James Michener's Hawaii and Aldous Huxley's Brave New World.

- The utopian and anti-utopian concepts necessary to the studnets' understanding can also be dealt with in discussions growing out of the first semester common novel, Jack Schaefer's Shane. Help the class to understand the "utopia" settlers were searching for and, in many cases, the "anti-utopia" they found.

- Students will need to understand satire and irony at some point in their study of Animal Farm. This can be done through teacher explanations, student reports, examination of other works, etc.

- Ensure that the students understand personification.

- George Orwell wrote Animal Farm because he did not want the world to forget what had happened to the Soviets following their revolution. It is critical that students understand the work as social and political commentary. Through student research and reports or by means of teacher explanations, the following background information might be established for the class before beginning the novel. Teacher explanations are good, but these topics also present an excellent opportunity for student research and oral reporting.

    - Some of the causes of the Russian Revolution (parallels disconnect among the animals)
    - The differences between socialism and communism (parallel animalism)
    - The role of Joseph Stalin (who is represented by Napoleon)

II. Into the Core Work - continued

- The role of Leon Trotsky (who is represented by Snowball)
- Karl Marx and his Communist Manifesto (who are represented by Old Major and his "dream")
- Napoleon Bonaparte (so the class can understand the reasons for the name choice of the central character)

- Perhaps the class could be divided into six groups, each one assigned a separate topic. Each student within the group could do his/her research and prepare his/her own report. The students could give reports to one another in small groups, deciding which report can be presented to the entire class or determining ways in which the reports can be combined. (See General Appendix for Collaborative Learning)

- Students should have an understanding of point of view, including omniscience, from previous studies. It would be helpful to review this as the class moves into the novel. It is noteworthy that, while the narrator of Animal Farm does possess absolute omniscience, it is used primarily in the choices he makes about what to tell and what not to tell. Actual entry into the minds of the animals themselves is very rare. It would be helpful to guide the students in understanding why George Orwell made this choice in writing the novel. You might even ask the students to note the limited examples of mind-entry omniscience as they read.

- The short story "The Monkey's Paw" can be used to establish the concept of planning for one thing and getting another. "Love Is a Fallacy" works nicely for this also.

- Try to relate the students' work with Animal Farm to whatever issues regarding the Soviet Union that are currently in the news.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.

- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Animal Farm Appendix.

III. Through the Core Work - continued

- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.

- A video cassette of this work is available. Check with the school media clerk.

C. Vocabulary Development

- Keep definitions simple and meaningful.

- Have students transcribe from the book the sentence containing each word.

- Teach approximately ten words per week from the following list:

Chapter 1
page
15.**lurched**, from **lurch** (verb) - to stagger
scullery (noun) - a room for cleaning and storing dishes and utensils, washing vegetables, and similar domestic work
16.**ensconced** from **ensconce** (verb) - to establish comfortably, to settle snugly
benevolent (adjective) - showing good will to others, kindly
tushes (noun) - long pointed teeth: tusks
cud (noun) - food to be chewed again brought up into the mouth from the first compartment of the stomach
foal (noun) - the young of the horse family, especially one under a year
cynical (adjective) - distrustful of human nature and motives.
17.**paddock** (noun) - a usually enclosed area used for pasturing or exercising animals
brood (noun) - a family of young animals
trodden, from **tread** (verb) - to step or walk on or over
foreleg (noun) - front leg
mincing, from **mince** (verb) - to walk with short steps in a prim, affected manner
flirting, from **flirt** (verb) - to move in an irregular fashion: to flit
plaited, from **plait** (verb) - to braid
18.**laborious** (adjective) - requiring hard effort
19.**dung** (noun) - waste product of an animal: fertilizer, manure

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 1
page
19. **rations** (noun) - food allotments for one day
20. **knacker** (noun) - a buyer or processor of wornout animals or their dead bodies.
falter (verb) - to hesitate in purpose or action
prosperity (noun) - economical success
21. **enmity** (noun) - hatred, ill-will
vices (noun) - moral faults or failings
22. **sows** (noun) - adult female pigs
clime (noun) - climate
23. **bit** (noun) - the part of the headgear used to control a horse which is inserted in the mouth
mangle-wurzels (noun) - beets grown as food for cattle
24. **pellets** (noun) - little balls shot from a gun

Chapter 2
25. **pre-eminent** (adjective) - outstanding, supreme
26. **porkers** (noun) - young pigs
nimble (adjective) - quick and light in motion
apathy (noun) - lack of interest or concern
28. **capable** (adjective) - efficient, competent
disheartened (adjective) - discouraged
idle (adjective) - lazy, inactive
29. **thrashing** (noun) - a beating or striking with a whip or stick
30. **castrate** (verb) - to remove the sex glands, especially the testes
blinkers (noun) - cloth hoods with shades projecting at the sides, blinders
degrading (adjective) - lowering in character or standing
capered, from **caper** (verb) - to leap about in a happy way
fetched, from **fetch** (verb) - to go, get, and bring back
knoll (noun) - a small, round hill
gambolled, from **gambol** (verb) - to skip about in play
31. **spinney** (British) (noun) - a small wood with undergrowth
unanimous (adjective) - being of one mind, agreed to by all
32. **trotter** (noun) - a pig's foot
unalterable (adjective) - not capable of being changed
34. **frothing** (noun) - with foam or tiny bubbles at the top

Chapter 3
35. **toiled**, from **toil** (verb) - to work hard and long
implements (noun) - tools
36. **wisps** (noun) - a small bunch of
grudging (adjective) - of deep-seated ill will or resentment
parasitical (adjective) - living at the expense of another
chaff (noun) - the outer inedible portion of seed

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 3
page
37. **cockerels** (noun) - young male domestic fowls, as in roosters
capacity (noun) - productive ability or potential
obstinate (adjective) - clinging to a purpose or course
38. **cryptic** (adjective) - hidden, secret
hoisting (noun) - raising into position
flagstaff (noun) - flagpole
39. **indefatigable** (adjectiive) - capable of working a long time without tiring
instituting, from **institute** (verb) - to set up, to establish, to begin
40. **forelock** (noun) - a lock of hair growing from the front of the head
41. **propulsion** (noun) - the action of moving something forward
humbler, from **humble** (adjective) - low in rank or status
maxim (noun) - a saying expressing a general truth
bleating, from **bleat** (verb)- to make the sound made by sheep
whelped, from **whelp** (verb) - to give birth to
weaned, from **wean** (verb) - to accustom a young animal to take food other than from its mother's breasts
seclusion (noun) - isolation, being shut away from others
42. **sole**(adjective) - alone,only, one
whisking, from **whisk** (verb) - to move with quick, brushing movements.

Chapter 4
44. **mingle** (verb)- to mix
45. **shrewd**(adjective)- marked by natural cleverness, implying an abilitiy to see beneath
fortnight (noun) - two weeks
flourished, from **flourish** (verb) - to reach a height of development
46. **tractable** (adjective) - easily handled or managed
contemptible (adjective) - deserving to be despised
din (noun) - noise, especially of confused, discordant sounds
prophecy (noun) - the foretelling of the future
alighted, from **alight** (verb) - to descend from the air and settle: to land
47. **viciously** (adverb) - in a wicked, savage, and aggressive manner
calves, from **calf** (noun) - the fleshy back part of the leg below the knee
skirmishing (adjective) -minor and in preparation for something larger
manoeuvre (British spelling of **maneuver**) (verb) - a planned movement
ambush (noun) - a trap in which concealed persons lie in wait to attack by surprise

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 4

page

48. **gored**, from **gore** (verb) - to pierce or wound with a horn or tusk
vengeance (noun) - punishment inflicted in retaliation for an injury or offense
bolt (noun) - the act of moving rapidly
ignominious (adjective)- marked by disgrace or shame
49. **impromptu** (adjective) - done on the spur of the moment without planning
conferred, from **confer** (verb) - to give or grant publicly
50. **posthumously**(adverb) - after death
artillery (noun) - large caliber, mounted firearms handled by a crew

Chapter 5

51. **pretext** (noun) - something put forward in order to conceal a real intent
blithely (adverb) - in a happy and lighthearted manner
52. **prance** (verb) - to move springingly from the hind legs
paw (verb)-to scrape or beat upon with a hoof
whereabouts (noun) - location
publican (British) (noun) - the keeper of a saloon
manifestly (adverb) - obviously
53. **canvassing** (noun) - asking for votes
ratified, from **ratify** (verb) - to approve
sowing (noun) - the planting of seeds
silage (noun) -coarse, dry food converted into juicy feed for livestock through processes of fermentation
54. **dynamo** (noun) - a machine by which mechanical energy is converted into electrical energy: generator
conjured, from **conjure** (verb) to create or bring about as if by magic
incubators (noun) apparatuses providing suitable conditions (as of warmth and moisture) for hatching eggs
55. **unintelligible** (adjective) - not capable of being understood
factions (noun) - groups
manger (noun) - a trough or open box for livestock feed
56. **restive** (adjective) - impatient or uneasy under conditions of control
procure (verb) - to get possession of: to obtain
57. **advocating** (noun) - supporting or recommending openly
eloquence (noun) - speaking marked by force and persuasiveness
baying (adjective) - barking
58. **spurt** (noun) - a sudden gush
59. **articulate** (adjective) -able to express oneself effectively
shrill (adjective) - of a high-pitched tone or sound: piercing
menacing (adjective) - threatening harm
60. **moonshine** (noun) - nonsense, empty talk

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 6
page
60. **liable** (adjective) - likely
disinterred, from **disinter** (verb) - to take out of the grave
61. **reverent** (adjective) - very respectful
62. **tactics** (noun) - planned actions for accomplishing a goal
63. **grudged**, from **grudge** (verb) - to be unwilling to give
64. **quarry** (noun) - an open excavation for obtaining building stone, slate, or limestone
65. **arable** (adjective) - suitable for producing crops
66. **paraffin** (adjective) - flammable, waxy mixture used in candles
manures (noun) - materials that fertilize land
67. **solicitor** (British) (noun) - a lawyer who represents clients in lower courts (Clients would be represented in higher courts by a **barrister.**)
intermediary (noun) - a mediator or go-between
sly (adjective) - cunning, secretive
68. **dread** (noun) - fear or anxiety
public-houses (British) (noun) - saloons
69. **simultaneously** (adverb) -at the same time
inscribed, from **inscribe** (verb) - to write
70. **repose** (noun) - a state of resting after exertion, especially in sleep
71. **perpendicularity** (noun) - veticalness
gale(noun) - a strong wind
72. **sheer** (adjective) - unqualified, absolute
malignity (noun) - the state of being evil or injurious
avenge (verb) - to take vengeance by punishing a wrongdoer
bushel (noun) - a large quantity

Chapter 7
74. **sleet** (noun) - partly frozen rain
75. **emboldened** (adjective) - made bold
cannibalism (noun) - the act of an animal eating its own kind
infanticide (noun) - the killing of an infant
hitherto (adverb) - up to this time
76. **procure** (verb) - to get possession of
clutches (noun) - a batch of eggs
expulsion (noun) - the act of driving away
77. **thwart** (verb) - to oppose, to block
capitulated from **capitulate** (verb) - to surrender, usually on terms agreed to in advance. to give in
beech (adjective) - a type of tree
78. **attribute** (verb) - to reckon as made or originated by
detect (verb) - to discover the presence of something
79. **blood-curdling** (adjective) - terrifying, horrible
pervading, from **pervade** (verb) -to spread through every part of
menacing, from **menace** (verb) - to appear likely to do harm to
vanity (noun) - inflated pride in oneself: conceit

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 7
page

stupefied (adjective)- astonished, bewildered
80. **formulate** (verb)- to put in a systematic form
81. **frisking**, from **frisk** (verb)- to leap, skip, or dnace in a lively or playful way
categorically (adverb) - without qualification or reservation: absolutely
82. **cowered**, from **cower** (verb)- to crouch down as if from fear or cold
countenance (noun)- look or expression
tumult (noun) -violent and disorderly commotion or disturbance
83. **incited**, from **incite** (verb) - to move to action
ram (noun) - a male sheep
treachery (noun) - violation of loyalty or faitih: treason
leagued, from **league** (verb) - to unite with
retribution (noun) - something given in payment for an offense: punishment
fidgeted, from **fidget** (verb)- to move or act restlessly or nervously
lumbering (adjective) - heavy and awkward in movement
85. **slaughter** (noun) -ruthless kiling, generally in large numbers: massacre
86. **aback** (adverb) - by surprise

Chapter 8
page

88. **meddle** (verb) - to interfere without right
89. **retinue** (noun) - the body of attendants who travel with a high-ranking person
90. **swill-bucket** (noun) - bucket containing animal food composed of edible refuse or garbage mixed with a liquid
91. **surmounted**, from **surmount** (verb)- to stand or lie at the top of
skulking, from **skulk** (verb) - to hide or conceal oneself with evil intent
92. **impending** (adjective) - threatening to occur soon: approaching
treacherous (adjective) - likely to betray trust
magistrates (noun) - officials entrusted with administration of the laws
flogged, from **flog** (verb) - to beat severely with a rod or whip
clamoured, from **clamour** (British spelling of **clamor**) - to express with noisy shouting
93. **rash** (adjective) - determined too hastily or with disregard for consequences: reckless
contemplated, from **contemplate** (verb) - to intend, to have in mind
scoundrels (noun) - mean, worthless people

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 8
page
93. **machinations** (noun) - schemes or plots to accomplish some usually evil end
nocturnal (adjective) - occurring at night
gander (noun) - a male goose
94. **punctually** (adveb) - on time
dumb (adjective) - speechless
95. **beatifically** (adverb) - expressed witih great joy or blessedness
96. **hullabaloo** (noun) - confused noise: uproar
sentinels (noun) - watchguards
conciliatory (adjective) - designed to overcome the distrust of or to gain the good will of someone
sallied, from **sally** (verb) - to set out
97. **refuge** (noun) - shelter or protection from danger or distress
98. **unscathed** (adjective) - not injured, unharmed
99. **flank** (noun) - side
100. **solemn** (adjective) - done seriously or formally
101. **dejectedly** (adverb) - in a sad or depressed manner
lamentation (noun) - the act of crying out in grief
102. **contrived**, from **contrive** (verb) - to plan or plot
103. **muzzle** (noun) - the projecting jaws and nose of an animal: snout

Chapter 9
104. **poultices** (noun) - soft, usually heated and often medicated masses spread on cloth and applied to sores or injuries
105. **superannuated** (adjective) - too old for work or use; retired on a pension
106. **piebald** (adjective) - of two colors; spotted or blotched with black and white
107. **wafted** from **waft** (verb) - to move lightly by or as if by the impulse of the wind
108. **precincts** (noun) - the region immediately surrounding a place
flanked, from **flank** (verb) - to be situated at the side of
devotees (noun) - eager followers, supporters, or enthusiasts
109. **complicity** (noun) - association or participation in a wrongful act
stratagem (noun) - a cleverly contrived trick or scheme for gaining an end
inflicted, from **inflict** (verb) - to deal or deliver, as a blow; to impose anything unwelcome
110. **contemptuously** (adverb) - in manner showing repugnance or dislike
gill (noun) - four fluid ounces
faltered, from **falter** (verb)- to hesitate in purpose or action
haunches (noun) - the part of a four-legged animal lying behind the attachment of the back legs to the trunk

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 9

pge

110. **pension** (noun) a fixed sum paid regularly to a person, especially after retirement
112. **braying**, from **bray** (verb) - the sound made by a donkey
113. **canter** (noun) - movement slower and smoother than a gallop
115. **demeanour** (British spelling of **demeanor**) (noun) - manner or behavior: conduct
116. **graphic** (adjective) - described with vivid clarity or striking imaginative power
tempered (adjective) - qualified or lessened
oration (noun) - an elaborate discourse delivered in a formal and dignified manner usually on some special occasion
lamented (adjective) - mourned
interment (noun) - burial

Chapter 10

117. **inebriates** (noun) - drunks
rheumy (adjective) - watery
morose (adjective) -sullen and gloomy
taciturn (adjective) - silent
118. **filial** (adjective) - relating to a son or daughter
denounced, from **denounce** (verb) - to condemn publicly
119. **racked**, from **rack** (verb) - to stretch or strain violently
invariably (adverb) - constantly, without change
120. **insoluble** (adjective) - having no solution or explanation
speculating (noun) - meditating on or pondering a subject
121. **tyrannical** (adjective) - relating to a government in which absolute power is vested in a single ruler, especially when the ruler is cruel and oppressive
saplings (noun) - young trees
neighed, from **neigh** (verb) - to make the sound of a horse
122. **trifle** (noun) - a insignificant amount
haughty (adjective) - scornfully proud, arrogant
123. **deputation** (noun) - a group of people appointed to represent others
124. **diligently** (adverb) - in a steady, ernest, and energetic manner
accord (noun) - spontaneous impulse to act
incumbent (adjective) - imposed as a duty: obligatory
125. **proprietors** (noun) - owners
misgiving (noun) - a feeling of doubt or suspicion, especially concerning a future event
licence (also spelled **license**)(noun) - a freedom that is used with irresponsibility
dispelled, from **dispell** (verb) - to cause to vanish
subsisted, from **subsist** (verb) - to continue to exist
126. **witticism** (noun) - a clear,amusing remark
bon mot (noun) - a clever remark: witticism

III. Through the Core Work - continued

C. Vocabulary Development

Chapter 10
page
126. **gratified** (adjective) - pleased
clink (verb) - to cause to make a slight, sharp, ringing sound
intimated, from **intimate** (verb) - to hint
malignant (adjective) - harmful in influence or effect
subversive (adjective) - attempting to overthrow or undermine by persons working secretly from within
127. **suppressed** (adjective) - restrained or checked by authority
128. **flitted**, from **flit** (verb) -to fly along in quick, inconsistent movements

D. Testing

.Use objective and essay tests.

This test meausres primarily recall, although other levels are also represented. It is designed for Scan-tron correction. Answers are indicated in boldface.

Show that you recognize characters from the novel by selecting the appropriate identification for each of the following:

7. Napoleon **(D)**
8. Old Major **(A)**
9. Snowball **(B)**
10. Squealer **(E)**

A. An old boar whose vision of a better life is the inspiration for the founding of Animal Farm.
B. A young boar whose persuasive powers of speech and intelligence make him a leader of the farm, but only for a while.
C. A pig whose strength and wisdon is important in finding the correct path to Sugarcandy Mountain.
D. A young boar whose amibtion and direct approach to gaining power cause him to win the struggle for the leadershipo of Animal Farm.
E. A porker who is used to explain away the actions of the pigs that appear contrary to the commandments on which the farm has been founded.

11. Benjamin **(C)**

A. A horse of immense strength, great loyalty, and small intelligence who is foremost in the projects requiring physical labor.

III. Through the Core Work - continued

D. Testing

12. Boxer **(A)**	B.	A horse whose motherly concern for the other animals makes her a source of personal strength for all, especially during the difficult times on Animal Farm.
13. Clover **(B)**	C.	A donkey whose skepticism about any kind of society and about human nature persists unchanged.
14. Mollie **(E)**	D.	A stallion whose physical beauty and high intelligence make him one of the most popular animals on the farm.
	E.	A mare whose frivolous attitude and personal vanity eventually cause her to leave Animal Farm in search of a place where she is given more of the luxuries in life.

15. Moses is (A) the prophet who first fills the animals' minds with the concept of a better world that could be established if the animals would overthrow the human beings. **(B) the raven who tells the animals stories about the better life to come on Sugarcandy Mountain.** (C) the go-between who communicates Napoleon's ideas to the other animals. (D) a mare who likes ribbons to put in her mane.

16. The name of the original owner of Animal Farm is (A) Mr. Frederick. (B) Mr.Pilkington. (C) Mr. Whymper. **(D) Mr. Jones.**

17. The name of the solicitor who acts as the agent between Napoleon and the human beings with whom he trades is (A) Boxer. (B) Mr. Jones. (C) Moses. **(D) Mr. Whymper.** (E) Mr. Pilkington.

18. The character who will not take a side on any issue and who believes that life never really changes is (A) Boxer. (B) Squealer. (C) Moses **(D) Benjamin.** (E) Mollie

19. Napoleon's primary motivation is (A) love for the other animals. **(B) greed.** (C) making Squealer seem important. (D) finding ribbons for Mollie. (E) getting electricity for the animals' stalls.

20. Which is the symbol in the novel that represents one being's domination over another. (A) ribbons. **(B) a whip.** (C) the windmill. (D) the exchange of money. (E) Sugarcandy Mountain.

21. What is the symbol that serves first to represent hope to the animals and later on becomes a symbol of mindless, backbreaking work and drudgery? (A) beer. (B) Sugarcandy Mountain. (C) Squealer **(D) the windmill.** (E) barley.

III. Through the Core Work - continued

D. Testing

22. The animals' version of heaven is **(A) Sugarcandy Mountain.** (B) the windmilll (C) Manor Farm. (D) Boxer (E) having enough food to eat.

23. Many words in Animal Farm are spelled differently than most students are accustomed to. For example: labour, fertiliser, practise, honour. Why are these words spelled in this way? (A) Because Geroge Orwell was a very poor speller. (B) Because the publisher of the book felt it would be more interesting to spell certain words that way. **(C) Because the book is written in British English rather than American English.** (D) Because animals don't know how to spell very well.

24. Which character is a plotter who works secretly to achieve his/her goals? **(A) Napoleon** (B) Snowball. (C) Clover (D) Benjamin (E) Boxer.

25. At the end of Boxer's life, what do the pigs do to extract the last ounce of value from this blindly loyal follower? (A) They sell his body to the local taxidermist who plans to display it in a museum. (B) They sell his hide to be made into a huge rug. **(C) They sell his body to the knacker.** (D) They refuse to feed him as he grows old, so he dies of starvation. (E) They mate him with a young mare so they can get foals that can be raised to work for Animal Farm.

26. Which incident is an example of a case where the reader sees the truth of a situation but the animals are too stupid to interpret it correctly? (A) the disappearance of Mollie. (B) the burning of the outhouse. **(C) Squealer's falling off the ladder with the paintbrush and paint bucket in his trotter.** (D) the attack of the dogs.

27. Why was the Battle of the Cowshed described in much greater detail than the rebellion itself? (A) Because George Orwell likes battles better than rebellions. (B) Because Napoleon wanted to be the leader. (C) Because Farmer Jones was leaving during the rebellion. ((D) Because the Battle of the Cowshed happened after the rebellion. **(E) Because the reader needs to have the truth in order to be able to understand the later re-writing of history.**

28. Why does Mollie leave Animal Farm,? (A) Because Moses makes a pass at her. (B) Because she wants to have babies. **(C) Because she doesn't like giving up all her little luxuries.** (D) Because she is too old to live much longer. (E) Because the animals don't respect her sufficiently.

29. What do the animals call one another? (A) Friend. **(B) Comrade.** (C) Beast (D) Snowball (E) Hey, You.

30. What was the original name of Animal Farm? (A) George Orwell. (B) Mammal Farm. **(C) Manor Farm.** (D) England. (E) Willingdon.

IV. Beyond the Core Work - Culminating the Writing Process

A. Writing Task - Evaluation

Writing Situation

When George Orwell wrote Animal Farm, he was trying to teach the world lessons about itself, its political systems, and what can cause dreams to go sour. His main theme is that people - made up of both their strengths and their weaknesses - formulate the basis for any political system and are therefore responsible for its success or its failure. To determine the potential for success of any political system, it is essential that one understand the people who will be functioning within it.

Directions for Writing

Select a character from Animal Farm about whom you feel strongly either positively or negatively. Describe this character, dealing with internal and external charactertistics. Give reasons why you like or dislike this character.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

- See also General Appendix

1. Pre-Writing

List the characters from Animal Farm who stand out in your mind.

Go over your list and select the **one** character that you would like to write about. Determine whether you will be writing about **liking** or **disliking** the character.

Cluster your ideas regarding the external characteristics of the character.

- See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.
- Cluster your ideas regarding the internal characteristics of the character.
- Cluster your ideas regarding why you like or dislike the character.

IV. Beyond the Core Work - Culminating the Writing Process

B. Writing Process Steps (continued)

2. Drafting

- Students review clusters and notes
- Include these ideas as you write

Begin your paper with an introduction that will establish the purpose of the paper and interest your reader at the same time.

Develop your paper in this order: (1) Describe the character's external and internal characteristics. (2) Explain your reasons for liking or disliking the character.

3. Responding

- Students are afforded opportunities to share their efforts with other students.
- See "Response/Revision Guide" in Animal Farm appendix.

4. Revising

Have students check that they have done the following:

- Followed the writing directions exactly.
- Incorporated the ideas generated by the "Revision Guide."
- Structured the paper so the reader can easily follow the flow of the ideas.

5. Editing

- Give a copy of the "Editing Sheet" to each student. This sheet is found in the General Appendix.
- In the process of editing their papers, the students complete the sheet.
- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

ANIMAL FARM

by George Orwell

APPENDIX

ANIMAL FARM - Study Guide

I. Study Questions

A. Guidelines for Discussions

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer, but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute opportunities evenly.

5. Use questions as sponge activities. Put questions on chalkboard or overhead before students enter.

6. As a change of pace to deal with the "black hole" that sometimes occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect them, since the purpose is to deal with the wandering of attention and not to create more paperwork.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve....rephrase.....summarize.

B. Levels of thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: knowledge (recall), comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis). The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Levels of Thinking Based on Bloom's Taxonomy" in the "General Appendix."

Animal Farm-Study Guide - continued

C. Sample Questions

Chapter 1

analysis	1. Contrast the facts presented about Mr. Jones to paint him in a negative light with those presented about Old Major to paint him in a positive light.
analysis	2. Cite examples during the gathering in the barn that show which animals are concerned for others and which are not.
knowledge (recall)	3. Describe Benjamin.
knowledge	4. Describe Mollie.
evaluation	5. Argue against Old Major's claim that "the life of an animal is misery."
evaluation	6. Old Major claims that "man is the only creature that consumes without producing." Is he correct? Explain your position.
evaluation	7. In presenting his case, Old Major says, "Never listen when they tell you that Man and the animals have a common interest." What is wrong with any philosphy that says, "Never listen to an opposing view?
evaluation	8. The animals vote to consider the wild animals as comrades. Present arguments against this position.
comprehension	9. Why do the dogs and cat vote against considering the rats as "comrades"?
analysis	10. What is the rhyme scheme of Old Major's "Beasts of England"?
analysis	11. George Orwell makes the animals seem quite human, but he allows them to remain true to their animal species also. Cite examples where the various animals remain true to their species.
knowledge	12. What causes the meeting in the barn to come to a conclusion?

Animal Farm-Study Guide - continued

C. Sample Questions

Chapter 2

knowledge	1. How long after relating his dream to the other animals does Old Major pass away?
knowledge/ comprehension	2. Which animals assume leadership in preparing for the revolution? Why these particular animals?
evaluation	3. The pigs are never said to be "better" than the other animals, only "smarter". Is "smarter" better?
analysis	4. Contrast and compare Napoleon, Snowball, and Squealer. Which would you be most likley to trust?
comprehension	5. What is "Animalism"?
knowledge	6. What are some of the reasons why the animals have difficulty accepting Animalism?
knowledge	7. Which animal asks the stupidest questions about Animalism?
comprehension	8. Several of the characters in Animal Farm represent real people from the Russian Revolution (Napoleon=Stalin, Snowball=Trotsky, etc.). It has been said that Moses represents organized religion. Explain why this might be so.
knowledge	9. Describe the events that lead to the revolution.
knowledge	10. Describe the revolution.
knowledge	11. What do the animals do immediately after the revolution?
knowledge	12. What does Mollie do right after the revolution that irritates the other animals?
comprehension	13. Why do the animals bury the hams that are found hanging outside the kitchen?
knowledge	14. What is it the animals vote to do with the Jones farmhouse?

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 2

knowledge	15.	Why is it Snowball who paints out the name Manor Farm and changes it to Animal Farm?
comprehension	16.	What is the significance of the change in name of the farm?
application	17.	Draw a map of the farm.
knowledge	18.	Identify the Seven Commandments.
application	19.	What do you think is going to happen to the milk?
evaluation	20.	Choose the character that you think is the most clever and give reasons.

Chapter 3

analysis	1.	What hints occur in the second paragraph that point to the pigs' eventual emergence as evil beings?
analysis	2.	Contrast the animals' first harvest with Mr. Jones's harvests.
analysis	3.	In describing the animals' first harvest, the narrator says, "Nobody stole, nobody grumbled over his rations...nobody shirked." Why are the animals behaving so much better now that Jones is gone?
evaluation	4.	Do people work better when they have some say in the way things are being run? Explain your answer.
knowledge	5.	With which two animals do we begin to see problems?
comprehension	6.	Explain the significance of the Animal Farm flag.
analysis	7.	At the Sunday meetings, all of the proposals come from the pigs. What dangers might George Orwell be foreshadowing with this information?

Animal Farm -Study Guide - continued

C. Sample Questions

Chapter 3

analysis	8. Snowball and Napoleon are never in agreement. What problems might be foreshadowed by this information?
knowledge	9. What kinds of plans does Snowball formulate that, on the whole, prove to be a failure?
knowledge	10. Explain literacy as it develops on the farm.
evaluation	11. Argue that Snowball's reduction of the Seven Commandments to a single one is a bad move.
knowledge	12. How does Snowball placate the birds when they object to "Four legs good, two legs bad"?
comprehension	13. Explain Napoleon's attitude regarding Snowball's committees.
knowledge	14. Two situations occur at the end of the chapter that hint of trouble brewing. What are they?
comprehension/ evaluation	15. Why are we a bit uncomfortable when we learn that Napoleon has taken the pupppies into the loft?
evaluation	16. What is the danger for all the animals in removing babies from their mothers?
evaluation	17. What would the United States be like if we took all babies from their mothers and raised them in groups trained to serve the country?
evaluation	18. If all the animals had been allowed to vote, would they have approved giving the milk and windfall apples to the pigs?
knowledge/ comprehension	19. What scare tactics does Squealer use to convince the animals to accept the pigs' having the milk and apples?
comprehension/ analysis	20. Summarize the hints of the fall of Animal Farm that have been given in this chapter.
evaluation	21. Whom do you like better: Napoleon or Snowball? Explain the reasons for your choice.

Animal Farm - Study Guide-continued

C. Sample Questions

Chapter 4

knowledge	1.	Why do Napoleon and Snowball send out flights of pigeons?
application/ evaluation	2.	Give examples of cases where people feel they "have a good thing going" and want to share it with others,. Can you think of times when this becomes a problem in human interactions?
synthesis	3.	Pretend you are Mr. Jones. Write a letter to your lawyer in which you complain of the injustices you have suffered at the hands of the animals.
knowledge	4.	What are some of the lies that are being spread about the occurrences on Animal Farm?
knowledge	5.	On what great military leader's campaigns does Snowball base his plans for handling attack?
knowledge	6.	Describe the attack.
synthesis	7.	Write a newspaper account of the battle.
analylsis	8.	Show how Boxer's reaction to thinking he has killed a human being reflect the basic personality of the gentle giant.
knowledge	9.	Describe Mollie's role in the battle.
knowledge	10.	Who is the only fatality? Describe the funeral.
knowledge	11.	Describe the reasons for the granting of each of the three medals.
knowledge	12.	What name is given to the battle?

Chapter 5

synthesis	1.	Compose a letter to Dear Abby complaining about Mollie's behavior.
synthesis	2.	Speak in Mollie's voice and explain why you are unhappy on Animal Farm.

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 5

comprehension	3. Why is Napoleon better in winning over the sheep than he is with any of the other animals?
knowledge	4. What are Snowball's reasons for wanting to construct the windmill?
comprehension	5. Explain Napoleon's reasons for urinating on Snowball's plans for the windmill.
evaluation	6. In countering Snowball's arguments for the windmill, Napoleon claims that the great need of the moment is to increase food production. Criticize Napleon's stand.
analysis	7. Contrast the positions of Napoleon and Snowball regarding defense of the farm.
evaluation	8. Which animal, Napoleon or Snowball, would you prefer to have handling the defenses of the United States. Explain your decision.
knowledge	9. Who are the menacing dogs that chase Snowball from Animal Farm?
analysis	10. What is the significance of the line "It was noticed that they wagged their tails to (Napoleon) in the same way as the other dogs had been used to do to Mr. Jones."
knowledge	11. As soon as Napoleon assumes sole leadership, what changes does he institute?
evaluation/ synthesis	12. Pretend there are no dogs to keep you from speaking and argue against Napoleon's actions in abolishing the Sunday-morning Meetings.
comprehension	13. Why is it only the four young porkers who actually start to speak out against Napoleon's actions?
synthesis/ comprehension	14. Squealer is sent out to convince the animals of the correctness of Napoleon's actions. Imagine that Squealer loses his ability to lie and distort the truth. Explain in one paragraph what Squealer would say if he had to tell the truth and nothing but the truth.

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 5

comprehension	15.	Why do the animals dig up the skull of Old Major and place it on display?
comprehension	16.	Napoleon tells the animals that a committee of pigs has been working for three weeks to formulate the plans for the windmill which he proposes to build. What is the truth of the situation?
synthesis	17.	The animals question Squealer's claim that the windmill had been Napoleon's idea all along, but the narrator says, "Squealer spoke so persuasively, and the three dogs who happened to be with him growled so threateningly, that they accepted his explanation without further questions." Write a short entry in Benjamin's diary in which he explains what really happened.

Chaper 6

comprehension	1.	Show how Napoleon's claim that the strictly "voluntary" work on Sunday isn't voluntary at all.
knowledge/ comprehension	2.	What changes are occurring that begin to affect the animals' personal comfort?
knowledge	3.	What are the signs that the coming winter is going to be a hard one?
knowledge	4.	How do the animals break up the stone into usable sizes?
knowledge	5.	Why does Napoleon decide to begin trading with neighboring farms?
analysis	6.	Cite information given about Mr. Whymper that is designed to cause the reader to see him in a negative light.
analysis	7.	Look up the word "whimper" in the dictionary. Explain how Mr. Whymper would be viewed somewhat differrently by the reader were his name Mr. Apollo or even Mr. Smythe.

Animal Farm -Study Guide - continued

C. Sample Questions

Chapter 6

comprehension	8. Explain the significance of the pigs' moving into the farmhouse in light of the original plans of the animals.
analysis	9. Contrast the reasons Squealer gives for the pigs' moving into the farmhouse with the true reasons.
comprehension/ analysis	10. The Fourth Commandment is found to read, "No animal shall sleep in a bed with sheets." Explain the significance of the last two words.
knowledge	11. When Squealer is "explaining" Napoleon's actions, he almost always ends his presentation with the same "argument" or implied threat. What is that threat?
evaluation	12. Is Napoleon correct when he claims that the destruction of the windmill is the work of Snowball? Explain the reasons for your decision.
application	13. The United States Congress announces that, contrary to what we have long believed, George Washington was really a traitor to our country. Everything ever said or printed about him was untrue. How can you prove them wrong?

Chapter 7

analysis	1. The narrator tells us, "Out of spite, the human beings pretended not to believe that it was Snowball who had destroyed the windmill..." Is the motive of the human beings really "spite?" Explain.
knowledge	2. What major change in the windmill do the animals make when reconstructing it?
analysis/ application	3. Why do the animals find greater inspiration in Boxer's example of hard work than they do in Squealer's speeches on the joy of service and the dignity of labor? Cite examples of the same situation in your own daily living.

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 7

comprehension	4.	Why is it necessary to conceal from the outside world the fact that the animals are near starvation?
knowledge	5.	What is the "trick" Napoleon plays on the outside world to make everyone believe the animals are better off than they actually are?
knowledge	6.	What plan does Napoleon devise that will allow him to buy the food required for the animals?
application	7.	How are the concerns of the hens regarding their eggs not unlike the situation faced in our own country by the"right-to-lifers in their struggle against abortion?
knowledge	8.	How do the hens handle their protest against Napleon's edict?
analysis	9.	Why is it necessary that Napoleon allow absolutely no threat to his power, such as that exemplified by the hens?
knowledge/ comprehension	10.	In his rise to power in pre-World War II Germany, Hitler united his people by using the Jews as scapegoats for all of the country's problems. What similar tactic does Napoleon use when times get rough on Animal Farm?
application	11.	Cite examples that the animals on the farm are becoming hysterical even before the purge.
analysis/ application	12.	Napoleon must prove his power by making others suffer. Hence, his purge. He begins by having the dogs kill several animals that have opposed him in one way or another. Soon, however, the animals themselves begin to cooperate in the purge by confessing to crimes they haven't even committed, knowing that their confessions will result in their deaths. Why does this happen?

Animal Farm, - Study Guide - continued

C. Sample Questions

Chapter 8

knowledge/ analysis	13. Explain Napoleon's stated reasons for abolishing the singing of "Beasts of England." Now give his real reason for banning the inspirational song.
analysis/ evaluation	1. Why do you think the animals' recollections of the Seven Commandments are proving to be different than what they are reading on the wall?
evaluation	2. Is Squealer actually "proving" to the animals that their life is better now than it was before Jones was expelled?
analysis	3. More and more, Napoleon seems to be making himself into a "god." Cite examples to support this theory.
analysis	4. As a "god" why is it important that Nappoleon not mingle very often with his "subjects"?
analysis	5. Cite examples that show many of the animals are beginning to accept Napoleon as a god.
knowledge	6. What steps are taken to ensure the personal safety of Napoleon?
knowledge	7. Trace briefly the history of the sale of the timber.
comprehension	8. Why does Napoleon pronounce a death sentence on Mr. Frederick?
knowledge	9. How many men are involved in the second attack on the farm?
knowledge	10. What is Mr. Pilkington's reply when the animals ask him for help in their fight against Mr. Frederick?
evaluation	11. Is Mr. Pilkington right in refusing to help the animals?
knowledge	12. How do Mr. Frederick's men destroy the windmill?
comprehension	13. Why do Mr. Frederick's men destroy the windmill?

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 8

comprehension	14.	What motive causes the animals to be successful in the second round of their attack upon the invading humans?
knowledge	15.	Why is Squealer not present during the battle?
knowledge/ analysis	16.	Despite their discouragement in looking at the destroyed windmill, the animals are once again rallied. What causes their rejuvenation?
knowledge	17.	What new honor is created, and on whom does Napoleon confer it?
comprehension	18.	What is the result of the discovery of the case of whiskey in the farmhouse cellars?
comprehension	19.	Is Napoleon ever actually near death? Explain.
comprehension	20.	Why does Napoleon decide to use the small paddock beyond the orchard for the sowing of barley?
synthesis	21.	Explain to the animals in your own words why they find Squealer lying stunned at the base of a broken ladder.
knowledge	22.	Which animal seems to understand the reason Squealer is found at the base of the broken ladder with paint, brush and lantern nearby.
knowledge	23.	What rewording has occurred in the Fifth Commandment?

Chapter 9

knowledge	1.	What kind of pension could Boxer expect at retirement?
knowledge	2.	List some of the ways in which life is hard for the animals.
comprehension	3.	Why are the young pigs discouraged from playing with the other animals?

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 9

knowledge	4. What are some of the ever-increasing list of privileges the pigs enjoy?
knowledge	5. What are some of the items needed on the farm for which money is required?
knowledge	6. What privileges does Napoleon enjoy that he denies even to the other pigs?
knowledge	7. What is the sign that, although the other animals are getting by on less food, the pigs are getting more food
comprehension/ analysis	8. Why is Napoleon initiating more songs, more speeches, and more processions?
analysis	9. Explain the irony in the naming of the Spontaneous Demonstration.
analysis	10. George Orwell intends Raven and his Sugarcandy Mountain to represent organized religion. Why do the pigs express contempt for the raven's stories while at the same time allowing him to remain on the farm talking to the animals?
analysis	11. Explain Moses's presence on the farm in relation to Karl Marx's theory that religion is the opiate of the masses.
knowledge	12. In addition to the building of the windmill, what other construction project is keeping the animals occupied?
knowledge	13. What are the signs that Boxer is ill?
knowledge/ comprehension	14. Why are the animals concerned about having Boxer treated by the doctors in Willingdon?
knowledge	15. What are the signs that Boxer's removal from the farm is more upsetting to Benjamin than anything else has ever been?
knowledge	16. Why is Boxer unable to kick his way out of the van?

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 9

analysis	17. Contrast Squealer's version of what happens to Boxer with what we know to be the truth of the situation.
synthesis	18. Compose an entry for Napoleon's personal diary in which he details how he fools the animals regarding Boxer's death.
analysis	19. What clues tell us that Boxer is, in fact, sold to the knacker?
analysis	20. Why is it particularly ironic that Boxer should be the one who is sold to the knacker?
knowledge	21. List some of the ways in which we can see that Animal Farm has come fulll circle and is now, in reality,just the old Manor Farm.
comprehension	22. Show some of the ways in which the Seventh Commandment (All animals are equal.) is no longer in effect on Animal Farm.

Chapter 10

knowledge	1. As years pass, who are the only animals remaining on Animal Farm who remember the days before the rebellion?
knowledge	2. Most of the animals who remain are quite different nowadays. However, one animal is essentially unchanged. Who is this? In what ways is this animal unchanged?
knowledge	3. What is the proof that the three new horses are quite stupid?
knowledge	4. How does Animal Farm happen to be even larger nowadays?
analysis	5. Contrast the uses of the windmill after its construction with the plans for its use before its construction.
comprehension	6. Explain how the farm has grown richer without making the animals themselves any richer.

Animal Farm - Study Guide - continued

C. Sample Questgions

Chapter 10

analysis	7. The narrator explains that "neither pigs nor dogs produced any food by their own labour." Find the passage in Old Major's description of his dream in chapter one that underscores the irony of this statement.
knowledge	8. What does Benjamin say is the one unalterable law of life?
evaluation	9. Is Benjamin correct in his estimation of disappointment?
evaluation	10. Argue from your own experience the incorrectness of Benjamin's philosopohy that disappointment is the one unalterable fact of life.
knowledge	11. What fact is responsible for the animals never having given up hope?
evaluation	12. Are the animals foolish to go on hoping?
comprehension/ analysis	13. Why do the pigs begin to walk on two legs? What is the significance of their decision to do so?
analysis	14. What symbol shows that Napoleon is,for all practical purposes, now Mr. Jones?
knowledge	15. What happens that keeps the animals from being able to say anything when they see the pigs walking on their hind legs?
knowledge	16. Explain what has happened to the Seven Commandments as written on the wall.
comprehension	17. What are some of the signs that the pigs are becoming people?
analysis	18. Explain the significance of the removal of the hoof and horn from Animal Farm's flag.
comprehension	19. Why does Napoleon return Animal Farm to its original name?
comprehension	20. What is the significance of Mr. Pilkington and Napoleon's both playing an ace of spades simultaneously?

Animal Farm - Study Guide - continued

C. Sample Questions

Chapter 10

evaluation	21. In the final analysis, who is worse, Mr. Jones or Napoleon?
synthesis/ evaluation	22. If Old Major were to come back to life, what would his reaction be to the farm as it is now?
evaluation	23. Will man ever be able to achieve paradise on earth?

The following will provide at-home or in-class essay topics.

comprehension/ analysis	1. It has been said that the clash of ideas is the sound of freedom. We see this clearly in George Orwell's novel Animal Farm. As Napoleon removes the freedom from the other animals, he systematically erodes their freedom to express their ideas, especially to disagree. Discuss this.
analysis	2. Analyze the ways in which Orwell depicts Napoleon's career in the novel in relation to the well-known quotation: "Power corrupts, and absolute power corrupts absolutely."
application	3. Suppose the novel Animal Farm were written in first person point of view, with Napoleon serving as the narrator. What effect would the reader's seeing everything through Napoleon's eyes have on the novel as it now stands? In what ways would it be a different story?
application	4. The yin and yang concept (good-evil, masculine-feminine, active-passive) can be applied to various pairs of characters in Animal Farm. For example, Snowball-Napoleon, Mollie-Clover, Boxer-Benjamin. Select two pairs of characters and explain how they comprise yin-yang pairings.

II. Animal Farm Response/Revision Guide

The following questions provide the teacher with suggested questions for the response guide. Not all questions may need to be included.

> Directions: Take turns reading your papers aloud to one another. Don't comment; just listen. Then, exchange your papers and follow the directions listed below.

1. Identify the character dealt with by the writer.
2. Is the beginning interesting? Does it grab your attention? Suggest additional ways the writer could improve the beginning, or tell the writer just what makes the beginning interesting and attention-grabbing.
3. Record specific external qualities given of the character. Suggest additional qualities that could be included.
4. Record specific internal qualities given of the character. Suggest additional qualities that could be included.
5. Is the paper written in such a way that the reader can picture the character in his/her mind? If not, what could the reader do to improve the description?
6. What reasons does the writer give for liking or disliking the character?
7. Are there enough reasons given to substantiate liking or disliking the character?
8. Are the reasons explained appropriately? If not, how might they be improved?
9. If the writer is dealing with a character he/she dislikes, is all the supportive material of a negative nature? If the writer is dealing with a character he/she likes, is all the supportive material of a positive nature? If the answer is no, what material is off the subject?
10. Is your interest sustained throughout the composition? If not, where does it drag?
11. Are you able to follow the writer's thinking throughout the composition? If not, where did you become confused or lost?
12. Does the writer follow the assigned steps in developing the composition? If not, where does the paper go astray?
13. Identify any parts of the composition that need to be developed to a greater extent.

II. Animal Farm Response/Revision Guide - continued

14. Does the writer do more "showing" than "telling"? If the answer is "yes," how does the writer accomplish that feat? If the answer is "no," how could the writer make the writing "come alive" on paper better than it now does?

15. Has the writer included as many sensory details as possible? Underline in the composition some of the sensory details.

16. Does the paper sound finished? If not, what suggestions can you make to correct the problem?

17. In this space, write a complimentary note to the writer. State what he/she did especially well. What did you like best about the paper?

THE GOOD EARTH
by Pearl S. Buck

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

*Note: The Good Earth touches upon some sensitive subjects suitable for more mature ninth graders, such as polygamy, concubines, opium, and lactation. **Teacher discretion advised**!

Genre	Anthology
Short Stories	
"Marigold"	Understanding Literature
"Mother in Manville"	Understanding Literature
"Rocket Man"	Understanding Literature
"The New Mirror"	Understanding Literature
"The Emperor's Flying Machine"	Counterpoint
"The Children's Hour"	Possibilities
Novels	
Pearl S. Buck	East Wind, West Wind A House Divided Dragon Seed Pavilion of Women The Time is Noon My Several Worlds
Werner, Marina	The Dragon Empress
Archer, Jules	Mao Tse Tung
Lin, Yutany	The Chinese Way of Life
Myrdal, Jan	Chinese Journey
Spenser, Cornelia	Made in China

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Brainstorm or Jigsaw Reports about China: Culture, Religion, Government, History (see General Appendix for Jigsaw).
- Brainstorm differences between male and female.
- Discuss sexual stereotypes.
- Discuss "Background Information", "Map", and "Important Dates" (see The Good Earth Appendix.

III. Through the Core Week

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Good Earth Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- See also "Ways to Respond to Reading" in General Appendix.

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter One

tattered -1
murmurous -1
omen -1
fruition -1
brazen -1
lowed -2
gourd -2
hesitation -2, 8
cauldron -2
flint -2
brood of children -2
persevere (ingly) -3
fixed -3
vigorously -4
garments -4
sodden -4
unplaited -4
tasseled -4
staggered -5
threshold -5
gruel -5
scarcely -5
horizon -6
diverted -6, 13
anxiously -6
incense (smouldering stick) -6
incense (insulted) -9
mutinous -6
pock-marked -7
betrothal -7

III. Through the Core Work (continued)

Chapter One (continued)

barrows -7
vendors -7
purge -7
bowels -7
inferior -8
dwellers -8
seized -9
impudence -9
retorted -10
elaborate (adj.) -10
apologetically -10
affected -10
(pretended, impersonated)
contempt -11
veranda -11
obeisances -12
ancient -12
indignation -12
gravity -12
astonishment -12, 18

opium -13
famine -13
leisure -13
innumerable -13
submissively -14
exultation -15
absurd -15
expressionless -15
generations -15
feigned -16
volubly -16
extravagance -16
seemly -17
jovial -17
demurring -17
consummated -17
tarried -17
lingered -17
cowered -17

Chapter Two

astonishment -18
writhe -18
querulously -19
negligently -19
savoring -19
idleness -19
articulate -20
cultivate -20
replenished -20

contrived -21
vermin -21
flourished -21
prosperous -21
necessities -21
furrow -21
union -22
confines -22
comprehended -23

Chapter Three

accustomed -23
consternation -23
diligently -24
gruffness -24
remnant -25
alien -25

transmuted -25
scythe -25
agony -25
importunately -27
incessant -27

Chapter Four

malignant -28
protective -29
winnowed -29
conscious -29
abundant -29

inexhaustible -29
clamoring -30
implements -32
rejoiced -32
deprecation -32

III. Through the Core Work (continued)

Chapter Five

insignificance -34
negligently -35
assurance -35
wretched -35
impassive -35
countenance -35
concubines -36
precautions -36
retinue -36
stupefaction -37
peevishly -37

Chapter Six

maliciously -38
impassable -39
determination -39
arduous -40

Chapter Seven

morals -44
filial -44
Sacred Edicts -44

Chapter Eight

slaking -48
lust -48
berate -49
harried -49
foreboding -50
piety -52
haggard -53

Chapter Nine

sullenly -54
imperturbable -54
impenetrable -57
allayed -59
distended -59
devastating -60

Chapter Ten

famished -64
furiously -63
laden -63
ricksha -67

Chapter Eleven

hindermost -68
righteousness -70

Chapter Twelve

gourmands -78
sniveling -80

III. Through the Core Work (continued)

Chapter Thirteen

sumptuous -81
profusion -82
wont -82

Chapter Fourteen

deferred -87
scorn -88
possessed -88
unwittingly -88
distributed -89
piteous -89
capitalist -89
downtrodden -89
proportion -90
discontent -90
savage -91
brandished -91
shriveled -91
indifference -91, 110
consternation -91
laborers -91
ammunition -91
destination -92
monstrous -93
inquisitively -93
multitude -97

Chapter Fifteen

compassion -101
offal -102

Chapter Sixteen

perceived -108
virtuously -110
quivering -112

Chapter Seventeen

common (shared equally) -115

Chapter Eighteen

proprietor -121
hind -122
pendulous -122
fretfully -122
compelled -123

Chapter Nineteen

harrowed -127
indistinct -129
derisive -129
smote -129
pagoda -130
imploring (ly) -130
slavishly -131
lusted -131
robustly -131

III. Through the Core Work (continued)

Chapter Twenty

agape -135
accustomed -136

Chapter Twenty-one

albeit -145
sullen -144
haughty -146
marred -147
submissive -149
harlot -150
receded -152

Chapter Twenty-two

endured -153
melancholy -157
idling -157

Chapter Twenty-three

fermented -161
scampish -162
encompassed -167

Chapter Twenty-four

yield -174
coaxing -174

Chapter Twenty-five

apprentice (d) -178
respectable -178
sere -181
remorse -181
disintegrated -183
langour -183
avail -183

Chapter Twenty-six

cunningly -186
acquiescent -190
reluctant -191
modestly -190
procession -190
mirth -190
mingled -191
ebbing -192
scrupulous -193
geomancer -193
possessions -193
gnarled -193
Taoist -194
establishment -194

Chapter Twenty-seven

dykes -197
goaded -200
engrossed -200
horde -201
coddle -201
entice -201

III. Through the Core Work (continued)

Chapter Twenty-eight

pettishly -205

Chapter Twenty-nine

buxom -214
withered -217
lewdness -217
agitation -218
flail -220

Chapter Thirty

determination -225
hind -226
parsimony -229
blowsy -231

Chapter Thirty-one

consternation -234
pertly -235
byplay -235
finicking -236
coquettishly -236
sullied -237
indulgent -239
vile -239
conceived -239
mockingly -240
redeem -241

Chapter Thirty-two

slavishly -243
expenditure -243
plunder -244
rapt -244
dismay -244
coaxed -245
revolution -245
scornfully -245
astonishment -245

Chapter Thirty-three

incessantly -247
tranquilly -251

Chapter Thirty-four

requited -254

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Autobiographical Phase Composition

Writing Situation

The Good Earth chronicles many phases in Wang Lung's life as he changes from peasant farmer to ricksha driver to rich landlord. Throughout the story Wang Lung faces several troubled times where he is mired in problems, yet he always manages to rise above them.

Think about some of the memorable phases in your life when you faced challenges or problems that you eventually overcame: When you first started school or began a new school; when you faced death or a loss; when you tried to fit in or gain acceptance; when you conquered a new sport or activity; when you faced a family problem or a friendship problem.

Choose one phase that extends over several days or weeks to describe to your classmates. The phase will probably include something you learned about yourself and others that was sad, bewildering, frightening, challenging, or heart-warming.

Directions for Writing

In a paper following conventional writing form tell the story of a significant childhood or adolescent phase from your life.

Describe it using details that appeal to the senses, so that your classmates can identify with your story.

Show how you overcame or resolved the challenge or problem. How did you change over the course of events?

Make sure your readers will be able to see the special significance this phase held for you.

What did it mean to you then and what does it mean to you now?

B. Writing Process Steps

- The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.
- Also see "Writing Process Overview and Activities in General Appendix.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Autobiographical Phase Composition

Writing Situation

The Good Earth chronicles many phases in Wang Lung's life as he changes from peasant farmer to ricksha driver to rich landlord. Throughout the story Wang Lung faces several troubled times where he is mired in problems, yet he always manages to rise above them.

Think about some of the memorable phases in your life when you faced challenges or problems that you eventually overcame: When you first started school or began a new school; when you faced death or a loss; when you tried to fit in or gain acceptance; when you conquered a new sport or activity; when you faced a family problem or a friendship problem.

Choose one phase that extends over several days or weeks to describe to your classmates. The phase will probably include something you learned about yourself and others that was sad, bewildering, frightening, challenging, or heart-warming.

Directions for Writing

In a paper following conventional writing form tell the story of a significant childhood or adolescent phase from your life.

Describe it using details that appeal to the senses, so that your classmates can identify with your story.

Show how you overcame or resolved the challenge or problem. How did you change over the course of events?

Make sure your readers will be able to see the special significance this phase held for you.

What did it mean to you then and what does it mean to you now?

B. Writing Process Steps

- The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.
- Also see "Writing Process Overview and Activities in General Appendix.

IV. Beyond the Core Work - Culminating Writing Process (continued)

1. Pre-Writing

    - To help the students remember details from an earlier time in their lives, cluster with the class topics they remember about elementary school. Do not be selective at this time. Include every suggestion so that a wealth of ideas is available for the students to refer to while writing their own papers.

    - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

    - Students review their clusters and notes.

    - They include these ideas as they write the draft.

3. Responding

    - Students are afforded opportunities to share their efforts with other students.

        - Read-around
        - Paired reading
        - Read papers aloud to class (student reads his own paper or teacher reads papers without identifying writer.)

    - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in The Good Earth Appendix.

4. Revising

    - Have students check that they have done the following:

        - Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

    - Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

    - In the process of editing their papers, the students complete the sheet.

IV. Beyond the Core Work - Culminating Writing Process (continued)

- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

THE GOOD EARTH

by Pearl S. Buck

APPENDIX

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

C. Sample Questions

Pre-Reading

Comprehension 1. Read the quote from Marcel Proust's Swan's Way. In small groups brainstorm what you think Proust is saying about creativity.

C. Sample Questions (continued)

Comprehension	2.	Why do you think Buck chose to begin her novel with this quote?
Application	3.	Brainstorm what students think a book about good earth might be about.
Application	4.	Read the back cover. Predict what types of things will happen in the book.

Chapter One

Synthesis	1.	Imagine it's your wedding day. Write a diary entry about this day?
Analysis	2.	Compare and contrast Wang Lung's wedding day with your own imagined wedding day.
Analysis	3.	Compare and contrast Wang Lung's home with your own.
Comprehension	4.	Why is the old man upset with Wang Lung?
Comprehension	5.	How do the city dwellers treat Wang Lung? Why?
Comprehension	6.	What effects of smoking opium show on the old lady?
Analysis	7.	What are some of the good qualities about Wang Lung's bride? Faults?
Comprehension	8.	Why is Wang Lung disappointed that O'lan's feet were not bound?
Comprehension	9.	Why does the old lady sell the slave?
Knowledge	10.	According to what she says, why does the old lady sell the slave?
Comprehension	11.	Why does the old man pretend to not notice O'lan?
Comprehension	12.	Why is Wang Lung pleased that O'lan wishes to hide in the kitchen
Comprehension	13.	How do Wang Lung and O'lan each seem to feel about sex?

Chapter Two

Knowledge	1.	How do Wang Lung and O'lan feel about each other?
Synthesis	2.	What do you think O'lan's life was like as a slave in the big house of Huang?
Analysis	3.	Judging from the first two chapters, how are women regarded?
Comprehension	4.	In the top paragraph on page 22, Buck writes about the past generation who lived on the earth that Wang Lung was cultivating. What is she saying about the cycles of life?
Application	5.	Can you think of any other literature you have read on the same subject of the cycles of life?
Knowledge	6.	What is O'lan's news? How do the men receive it?

Chapter Three

Comprehension	1.	Why does Wang want her to have a woman? Why does O'lan refuse?
Comprehension	2.	How does Wang feel about gambling?
Knowledge	3.	How many brothers and sisters did Wang have? What happened to them?

C. Sample Questions (continued)

Comprehension	4.	How does Wang feel about his wife and son? How does he express those feelings?

Chapter Four

Analysis	1.	How does O'lan compare with the uncle's wife?
Comprehension	2.	How does Wang Lung prosper?
Comprehension	3.	How does the hidden silver change Wang Lung?

Chapter Five

Comprehension	1.	Why doesn't Wang share the decorated cakes with his friends and relatives?
Application	2.	Do you or your parents have any superstitions?
Comprehension	3.	What superstitions do Wang, O'lan, and the Old Man display?
Analysis	4.	Based on the first six chapters, where and when does this story take place? How do you know?
Analysis	5.	How has the house of Huang changed?
Comprehension	6.	How do Wang and O'lan feel about buying the land? Why?

Chapter Six

Analysis	1.	Buck says the land became to Wang a sign and a symbol; of what? What did the land and the silver symbolize to Wang? To the gateman? To the old lord?
Analysis	2.	How has Wang's status changed? At the house of Huang? In the village?

Chapter Seven

Analysis	1.	Wang's uncle and wife believe they are poor because the heavens will it (bad luck). Is there any other reason that they are so unfortunate?
Comprehension	2.	Why must Wang help his uncle?
Comprehension	3.	How have Wang Lung's attitudes changed since he has bought land?
Comprehension	4.	How does Wang feel about his daughter?
Comprehension	5.	Chapter 7 is filled with evil omens. List some.
Application	6.	Predict what will happen next.
Evaluation	7.	What would you have done to handle the uncle?

Chapter Eight

Comprehension	1.	How has the house of Huang fallen?
Comprehension	2.	Why did Wang buy the land and not tell anyone?
Evaluation	3.	Should Wang have bought the land? Why? Why not?
Comprehension	4.	How do the villagers feel about Wang Lung during the famine? Why?
Comprehension	5.	How does Wang justify his squandering of money on the land?

C. Sample Questions (continued)

Evaluation	6.	In China it is the custom for the oldest man to be fed first, then the adult men, then boys, then male babies. If there is food left the grandmother, baby girls, then mothers are fed. In times of starvation, who should be first fed and why?
Knowledge	7.	How did the baby die?
Comprehension	8.	What is the "deal" the uncle has arranged?
Comprehension	9.	How does O'lan solve the dilemma?

Chapter Ten

Application	1.	How do the poor feel about the house of Huang? Is that an accurate picture?
Comprehension	2.	What is a fire wagon?

Chapter Eleven

Comprehension	1.	Once again O'lan has a plan. How does she know how to build the hut and to beg?
Comprehension	2.	What did Wang Lung do with his first rides? Why?
Comprehension	3.	How does the other ricksha pullers feel about foreigners?
Application	4.	Do you hold any prejudices or stereotypes about foreigners? Explain.

Chapter Twelve

Analysis	1.	At the time of this story in China, as in most poor countries, fat people were greatly admired and respected. Why?
Comprehension	2.	Why does Wang want to return to the land?

Chapter Thirteen

Application	1.	In these three chapters we see contrasted the very rich, well-fed opulents and the squalored, hopeless poor. Can you think of examples from modern times of such poor people living near such rich people?
Comprehension	2.	Why can't they go back?
Comprehension	3.	What does O'lan offer? Why?
Evaluation	4.	Would you sell the child? Why? Why not?
Comprehension	5.	What is the way when the rich are too rich?

Chapter Fourteen

Comprehension	1.	Page 87 has a quote that will be important later in the book, "Wang Lung heard only of how much they would eat and sleep, and of what dainties they would eat...and of how they would gamble...and of what pretty women they would buy for their lust..." What would Wang Lung do if he had jewels and money?

C. Sample Questions (continued)

Synthesis	2.	What would you do if you were rich? Why?
Knowledge	3.	What was the first piece of paper given to Wang Lung?
Knowledge		Why did the man pass it out? Why did Wang take it? What did O'lan do with it?
Knowledge	4.	What was the second paper about?
Comprehension	5.	Why does Wang Lung reject the concepts the man was expressing?
Knowledge	6.	Why are soldiers taking men off the streets?
Comprehension	7.	Why does their situation worsen?
Application	8.	What would happen to the little girl if she were sold?
Comprehension	9.	How does Wang Lung get money?

Chapter Fifteen

Analysis	1.	Is Wang Lung a reasonable man?
Knowledge	2.	What happened to Ching?
Knowledge	3.	How does Wang feel about the Gods?

Chapter Sixteen

Evaluation	1.	Is O'lan smart or dumb? Explain.
Comprehension	2.	Why does Wang let O'lan keep the pearls?
Comprehension	3.	Compare/contrast the house of Huang at first to now. Why has it become so?
Comprehension	4.	Why did the woman slave stay with Lord Huang?
Comprehension	5.	Why couldn't Wang deal directly with Lord Huang?

Chapter Seventeen

Knowledge	1.	Describe in detail the relationship between Ching and Wang.
Comprehension	2.	Since Ching is the eldest, why isn't he treated with more respect?
Comprehension	3.	Why does Wang call his sons worthless?

Chapter Eighteen

Comprehension	1.	"Thus he stepped across the threshold," page 123. Can you predict what will happen to Wang?
Comprehension	2.	Why is he unjust to O'lan?

Chapter Nineteen

Analysis	1.	How is his love for Lotus different than the love he first felt for O'lan?
Evaluation	2.	Was it right for Wang to take the pearls? Explain.

Chapter Twenty

Comprehension	1.	How did the uncle's return save Wang from wasting away all his money?

C. Sample Questions (continued)

Comprehension 2. How does the uncle's wife justify Wang's affair?
Knowledge 3. How has O'lan helped Wang in addition to bearing him sons? List.
Comprehension 4. How does the uncle's wife discount Lotus?
Evaluation 5. By Chinese law a man may legally divorce his wife if she fails to bear him sons. What do you think?

Chapter Twenty-one

Comprehension 1. The Chinese character for the word "trouble" is two women under one roof. Predict the next problem.
Analysis 2. Why is O'lan so upset about Cuckoo?
Evaluation 3. Has Wang treated O'lan fairly?

Chapter Twenty-two

Evaluation 1. If you had to choose a wife, would you want O'lan or Lotus? Why?
Comprehension 2. How is the son different from Wang?

Chapter Twenty-three

Application 1. How would you feel if your parents arranged a marriage for you?
Evaluation 2. What would you want them to look for?
Synthesis 3. What would you do to get your eldest son to behave if you were Wang?
Comprehension 4. Why is the uncle allowed to stay?
Comprehension 5. In the long run the uncle, lazy as he is, has helped Wang Lung. How?
Knowledge 6. How did Wang Lung save the land?

Chapter Twenty-five

Comprehension 1. How has Lotus' beauty improved?
Analysis 2. Why do you think the Chinese people found fat beautiful?
Evaluation 3. What do you think happened between Lotus and the son? Whose fault was it?
Comprehension 4. Why is the 10 year old girl not to cry? Why are her feet bound?
Comprehension 5. Why does Wang feel remorse about O'lan?
Analysis 6. Why didn't he ever hire servants for her?
Comprehension 7. Why does the doctor's fee increase?
Comprehension 8. Why doesn't Wang pay it?

Chapter Twenty-six

Knowledge 1. List some of the ways O'lan helped the family.
Analysis 2. Judging from her outbursts, how had Cuckoo treated O'lan in the great lord's house?
Comprehension 3. How do the wedding customs compare with ours?

C. Sample Questions (continued)

Synthesis/ Application	4.	Consulting a geomancer shows Wang's superstitious nature. What superstitions do you have?
Analysis	5.	Why does Wang prepare the father's body when he couldn't bear to see O'lan's?
Comprehension	6.	Why does Wang regret taking the pearls?
Evaluation	7.	In the end do you think Wang loved O'lan?

Chapter Twenty-seven

Synthesis	1.	How would you handle the uncle and his family?
Evaluation	2.	Do you think the son's solution is wise (moral)?
Application	3.	Have you ever persuaded your father the way Wang's son does?

Chapter Twenty-eight

Analysis	1.	How do the second son's preferences for a wife compare with the first? Why does he choose as he does?
Analysis	2.	How has Wang Lung changed since his last visit to the house?

Chapter Twenty-nine

Comprehension	1.	What noble reasons does the uncle's son have for becoming a soldier?
Analysis	2.	How does the son's wife compare with O'lan?
Evaluation	3.	Should Wang bury Ching inside the earthen wall? Why? Why not?

Chapter Thirty

Analysis	1.	Compare and contrast Wang and his two eldest sons.
Evaluation	2.	Who do you most agree with?
Comprehension	3.	Why doesn't Wang want his youngest son educated?
Comprehension	4.	What troubles does Wang put up with in Chapter 30?
Knowledge	5.	What does Wang promise the uncle's wife?

Chapter Thirty-one

Knowledge	1.	What damage did the soldiers wreck upon the house?
Comprehension	2.	How does Wang solve the problem with his uncle's son?

Chapter Thirty-two

Knowledge	1.	What troubles Wang in this chapter?

Chapter Thirty-three

Comprehension	1.	What is the attraction between Pear Blossom and Wang?
Comprehension	2.	How does Wang soothe Lotus? His sons?

Chapter Thirty-four

Comprehension	1.	How does Wang and Pear Blossom's relationship change?
Comprehension	2.	To what revolution do the grandsons refer?
Comprehension	3.	Who will see to his food after Wang dies?
Analysis	4.	What will the sons do after Wang dies?
Application	5.	Of course Pearl S. Buck didn't *know* what would happen when she wrote the book, but what *will* happen to the sons during the Communist land redistribution?
Analysis	6.	What do you think happened to the third son?

Conclusion

Evaluation	1A.	Make a matrix listing down the side all the characters: O'lan, Ching, father, Wang Lung, eldest, middle, youngest son, uncle, uncle's wife, son, eldest, youngest daughters, Lotus, Cuckoo, Pear Blossom, Lord Huang, Lady Huang, gatekeeper, Huang's children, etc. Across the top list human qualities: love, honesty, faithfulness, bravery, hard work, wisdom, humor, evil, pride, greed, etc. Mark X's and O's or 1-5 for qualities each character shows.
Evaluation	1B.	Which characters did you like the best? Why?
Evaluation	1C.	Which characters were the most believable?
Evaluation	1D.	Which characters changed for the better? For the worse?
Analysis	2.	How does the house of Wang become like the house of Huang? Are there any differences?
Analysis	3.	Reread the forward Proust quote from *Swan's Way*. Why does Pearl S. Buck begin her book with this quote?
Analysis	4.	Pearl S. Buck was awarded the Pulitzer Prize for *The Good Earth* and later the Nobel Peace Prize in literature. What makes this book so honored?
Evaluation	5.	Did you like the book? Why?

II. Response/Revision Guide - Autobiographical Phase

1. Does the beginning of the story capture your interest? What would be a different way to begin?

___

___

2. What problems or challenges did the writer face during this phase of his/her life?

___

___

3. Is the story complete? Where are there gaps or confusing sections?

___

___

4. Are there details or parts which detract from the main focus? If yes, identify them.

___

___

5. Are there places where more detail is needed to help you picture the scene or people? Explain.

___

___

6. How did the writer overcome the problems or challenges? Is this clear?

___

___

7. How did the writer change over the course of this phase in his/her life? Does this section need more explanation?

___

___

II. Response/Revision Guide - Autobiographical Phase (continued)

8. How has the writer's feelings about this phase in his/her life changed since then?

____

____

9. Where could direct quotations and/or conversation be used to show the writer or people in the story more fully?

____

____

10. Is the ending a part of the story or does it seem artificially tacked on?

____

____

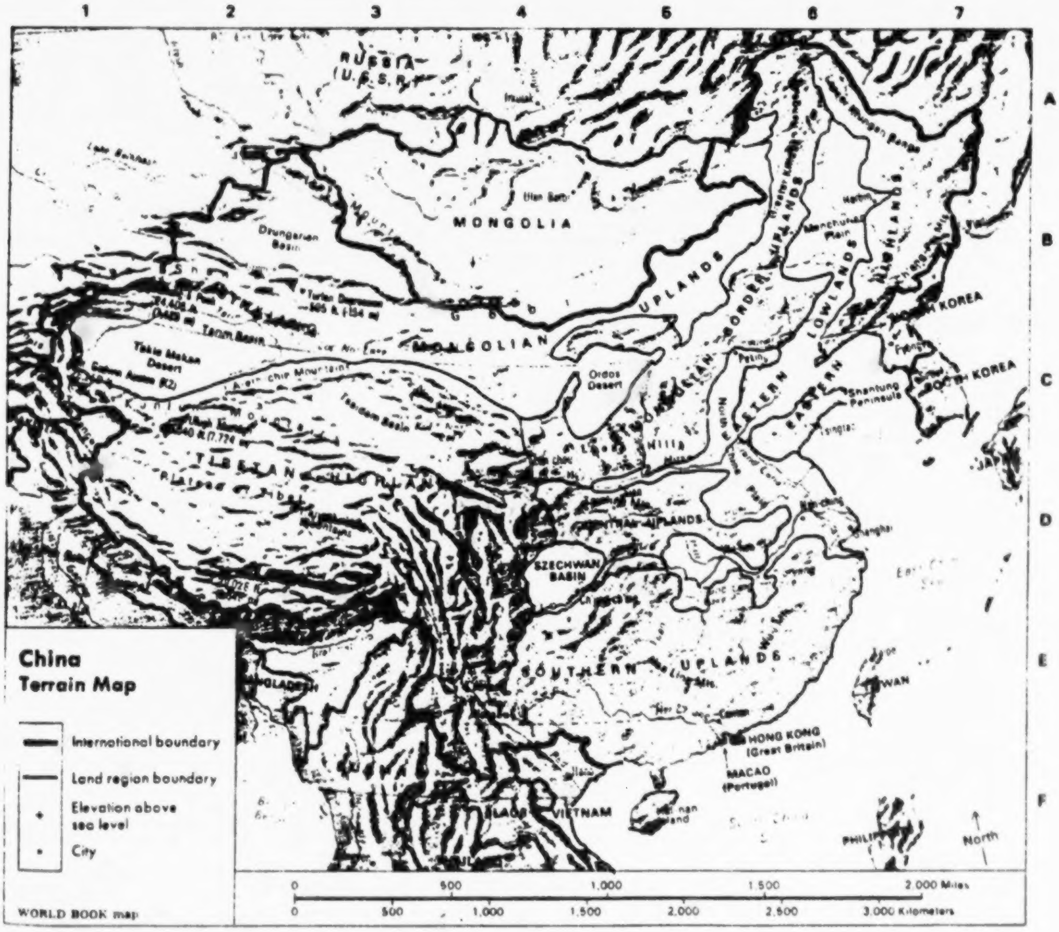
11. What do you like best about this paper?

____

____

III. Background Information

MAP OF CHINA


1
2
3
4
5
6
7
A
B
C
D
E
F
RUSSIA (U.S.S.R.)
MONGOLIA
Dzungarian Basin
Turfan Depression
Tarim Basin
Takla Makan Desert
MONGOLIAN
UPLANDS
Ordos Desert
BORDER UPLANDS
EASTERN
LOWLANDS
HIGHLANDS
Manchurian Plain
NORTH KOREA
SOUTH KOREA
Shantung Peninsula
Tsaidam Basin
TIBETAN HIGHLANDS
Plateau of Tibet
Hills
CENTRAL UPLANDS
SZECHWAN BASIN
SOUTHERN UPLANDS
BANGLADESH
HONG KONG (Great Britain)
MACAO (Portugal)
LAOS
VIETNAM
TAIWAN
PHILIPPINES
JAPAN
North
China
Terrain Map
International boundary
Land region boundary
Elevation above sea level
City
WORLD BOOK map
0
500
1,000
1,500
2,000 Miles
0
500
1,000
1,500
2,000
2,500
3,000 Kilometers

Physical Features

Altai Mountains	B 3
Amur River	A 6
Ch'ang Pai Mountains	B 7
Dzungarian Basin	B 2
Gobi (Desert)	C 4
Grand Canal	D 6
Greater Khingan Range	A 6
Hai-nan Island	E 5
Himalaya (Mountains)	E 2
Hsi Chiang (West River)	E 5
Huang Ho (Yellow River)	D 5
Koko Nor Lake	C 3
Kunlun Mountains	C 2
Lesser Khingan Range	A 6
Liao River	B 6
Loess Hills	C 5
Manchurian Plain	B 6
Mekong River	D 3
Mount Everest	E 2
Mount Godwin Austen	C 1
Mount Kailas	D 1
Mount Makalu	D 2
Namcha Barwa (Mountain)	D 3
Nan Ling Mountains	E 5
Nan Mountains	C 3
North China Plain	D 6
Ordos Desert	C 5
Pamirs (Mountains)	C 1
P'o-yang Lake	D 6
Shantung Peninsula	C 6
Sheng-li Peak	B 2
Szechwan Basin	D 4
Ta-hsueh Mountains	D 4
Takla Makan Desert	C 2
Tarim Basin	C 2
Tibet, Plateau of	D 2
Tien Shan (Mountains)	B 1
Tsaidam Basin	C 3
Tsinling Mountains	D 5
Tung-t'ing Lake	E 5
Turfan Depression	B 3
Yangtze River	D 6
Yellow Sea	C 6
Yunnan Plateau	E 4

III. Background Information about China from World Book Encyclopedia, 1978

CHINA

China is a huge country in eastern Asia. It is the world's largest country in population and the third largest in area. About a fifth of all the people in the world live in China. The country covers more than a fifth of Asia. Only Russia and Canada have more territory. China's vast land area includes some of the world's driest deserts, highest mountains, and richest farmland.

The Chinese call their county Chung-kuo, which means Middle Country.

Most of the Chinese people live crowded together in the eastern third of the country. This region has most of China's major cities and nearly all the land suitable for farming. Agriculture has always been the chief economic activity in China. About 80 percent of the people live in rural villages. and about three-fourths of all workers are farmers. Although only a small percentage of the people live in urban areas, China has several of the largest cities in the world. They include Shanghai and Peking, the nation's capital.

China has the world's oldest living civilization. Its written history goes back about 3,500 years. The Chinese people take great pride in their nation, its long history, and its influence on other countries.

Facts in Brief

Capital:	Peking.
Official Language:	Chinese (Northern dialect).
Form of Government:	Communist dictatorship.
Area:	3,678,470 sq. mi. (9,527,200 km). Greatest distances - north-south, 2,500 mi. (4,023 km); east-west, 3,000 mi. (4,828 km) Coastline - 4,019 mi. (6,468 km), including 458 mi. (737 km) for Hainan Island.
Elevation:	Highest - Mount Everest, 29,028 ft. (8,848 m); Lowest - Turfan Depression, 505 ft. (154m) below sea level.
Population:	Estimated 1983 Population: 1,025,874,000 (based on UN data); distribution, 80 percent rural, 20 percent urban; density, 280 persons per sq. mi. (108 per km). 1953 Census - 582,603,417. Chinese Government Estimate for 1978 - 958,000,000. Estimated 1988 Population - 1,100,159,000 (based on UN data).
Chief Products:	Agriculture - rice, wheat, cotton, corn, tea, tobacco, sorghum, hogs, barley, millet, peanuts, potatoes, sheep, soybeans, sweet potatoes. Manufacturing - iron and steel, machinery, textiles, chemicals. Mining - coal, iron ore, petroleum, tungsten, antimony, tin, lead, manganese, and salt.

III. Background Information about China from World Book Encyclopedia, 1978 (continued)

National Anthem: "The East is Red."
Money: Basic Unit - yuan.

In early times, the Chinese people were divided into many small states. In 221 B.C.., the Ch'in dynasty established an empire with a strong central government. This empire lasted in some form for more than 2,000 years. During those years, Chinese society survived wars, rebellions, and the rise and fall of numerous dynasties. The Chinese developed an increasingly powerful and efficient system of government, built great cities, and created magnificent works of literature and art. From time to time, nomadic invaders conquered all or part of China. However, these invaders had little effect on Chinese civilization.

During the 1800's, the Chinese empire began to weaken. In 1911, revolutionaries overthrew the empire. The next year, China became a republic. But the Kuo-mintang (nationalist Party), which ruled the republic, never established an effective government. In 1949, the Chinese Communist Party, led by Mao Zedong, defeated the Nationalists and set up China's present government. The Communists gave the nation the official name Chung-hua Jen-min Kung-ho-kuo (People's Republic of China). The Nationalists fled to the island of Taiwan where they reestablished their own government.

The People's Republic of China - Communist Rule since 1949

Religion is discouraged by the Communist government of China. However, it played an important part in traditional Chinese life. Confucianism, Taoism, and Buddhism were the major religions throughout most of China's history. The religious beliefs of many Chinese included elements of all three religions.

Confucianism is based on the ideas of Confucius, a Chinese philosopher who was born about 550 B.C.. It stresses the importance of moral standards and of a well-ordered society in which parents rule their children, men rule women, and the educated rule the common people. In addition, Confucianism strongly emphasizes deep respect for one's ancestors and for the past.

Taoism is also a native Chinese religion. It teaches that a person should withdraw from everyday life and live in harmony with nature. Taoism began during the 300's B.C.. and is based largely on a book called the Tao Te Ching (The Classic of the Way and the Virtue). Taoism came to include many elements of Chinese folk religion and so became a religion with many protective goals.

Buddhism reached China from India before A.D. 100 and became well established throughout the country during the 300's. Under the influence of Confucianism and Taoism, Chinese varieties of Buddhism

III. **Background Information about China** from World Book Encyclopedia, 1978 (continued)

developed. They taught strict moral standards and the ideas of rebirth and life after death. The Chinese Buddhists worshiped many gods and appealed to them for help in times of troubles.

The Chinese government regards religion as superstition. It encourages the people to study science and political writings to solve their problems. The Communists especially oppose Confucianism because it emphasizes the past and justifies inequality in society. They have tried to remove all Confucian influences from family life, education, and politics. The Communists have also turned Taoist and Buddhist temples into museums, schools, and meeting halls.

Among China's minority peoples, about 25 million persons are Muslims. The government permits them to follow their religion, but it does not encourage them to do so. Christian missionaries worked in China for many years. A few churches remain open in the larger cities, but no one knows how many Chinese still believe in Christianity.

Nationalities - about 94 percent of the Chinese people belong to the Han nationality, which has been the largest nationality in China for centuries. The rest of the population consists of about 50 minority groups, including Kazakhs, Mongols, Tibetans, and Uigurs.

Civil War - in 1946, the United States sent General George C. Marshall to China to attempt to arrange a political settlement between the Nationalists and the Communists. However, neither the Nationalists nor the Communists believed that they could achieve their goals by coming to terms with the other side. In mid-1946, full-scale fighting began.

The superior military tactics of the Communists and the social revolution they conducted in the countryside gradually turned the tide against the Nationalists. After capturing Tientsin and Peking in January 1949, Mao Zedong's armies crossed the Yangtze River and drove the Nationalists toward southern China. On October 1, 1949, Mao proclaimed the establishment in Peking of the People's Republic of China. In December of that year, Chiang Kai-shek and his followers fled to the island of Taiwan.

The Beginning of Communist Rule took place under the direction of Mao Zedong, the chairman of the Communist Party. Premier Zhou Enlai directed all government departments and ministries. Military and economic aid from Russia helped support the new government. From 1949 to 1952, the new government firmly established its control over China and promoted the recovery of the nation's economy. It seized farmland from landlords and redistributed the land among the peasants. This process of land redistribution was a bloody one. Estimates of the number of landlords killed range from 50,000 to several million.

III. **Background Information about China** from World Book Encyclopedia, 1978 (continued)

Family life has always been extremely important in Chinese culture. Before 1949, some Chinese lived in large family units. As many as 100 or more relatives lived together under the rule of the oldest male. The ideal was "five generations under one roof." However, those who lived this way were mainly the families of rich rural landowners, wealthy merchants, and government officials. Among the common people, most households consisted of only parents and children, but some also included grandparents and uncles. Today, the Chinese live in these smaller types of family units.

In the past, only men were expected to work outside the home. But today, almost all adults have a job. In many families, a grandparent looks after the house and children during the day. More and more children attend nursery school and kindergarten so that mothers can be free to work.

Relationships within Chinese families have become less formal and more democratic. Parents no longer expect their children to show unquestioning obedience. In the past, a father could legally kill his children if they disobeyed him. Young people today generally choose their own marriage partners on the basis of shared interests and mutual attraction. However, parents still play a role in arranging some marriages, especially in rural areas. Any couple would at least consult their parents about such a major decision.

Chinese families traditionally valued sons far more than daughters. A husband could divorce his wife if she failed to give birth to sons. In some cases, daughters were killed at birth because girls were considered useless. Today, girls as well as boys are valued.

The Communist Party: China has the largest Communist Party in the world. About 35 million Chinese belong to the party. However, they make up only about 4 percent of the country's total population. China also has a number of minor political parties, but they have little or no power.

The Communist Party's constitution states that the National Party Congress is the organization's highest decision-making body. The congress has about 2,000 representatives, selected by party members throughout the nation. The congress actually has little power. In general, it automatically approves national policies set by the party's Central Committee and the Politburo (Political Bureau).

The Central Committee consists of about 200 leading party members. The Politburo is made up of about 25 party leaders. The Politburo has a standing committee consisting of the 5 or 6 highest party members. In practice, this committee is the most powerful decision-making body of the Communist Party. The chairman of the party also serves as chairman of both the Politburo and the Central Committee.

IV. Important Dates in China

373,000 B.C.:	"Peking Man" type of prehistoric human being.
10,000 B.C. - 3,000 B.C.:	New Stone Age cultures developed in what is now Northern China. The distinctly Chinese civilization of the Lang-shao and Lang-shan emerged.
1766-1122 B.C.:	China's first dynasty, the Shang, ruled the nation.
1122-256 B.C.:	The Chow people from Western China overthrew the Shang and ruled. During the Chow Dynasty, the great philosopher Confucius proposed new moral standards to replace the magical religious standards of his time.
221-206 B.C.:	The Ch'in dynasty under Emperor Shih Huang Ti established a strong central government, standardized weights, measures, currency and the Chinese writing system. To keep out invaders. Shih Huang Ti ordered the construction of the Great Wall of China, which joined shorter, previously constructed walls into a 4,000 mile stretch from near the coast to Kanshu.
200 B.C.. - A.D. 220:	China became a powerful empire under the Han dynasty. Chinese culture flourished.
581 - 618:	The Sui dynasty reunified China after almost 400 years of division.
618 - 907:	The T'ang dynasty ruled China during a period of prosperity and great cultural accomplishment.
960 - 1292:	Marco Polo visited China.
1279:	The Mongols gained control of all China.
1368 - 1644:	The Ming dynasty governed China.
1644 - 1912:	The Manchus ruled China as the Ch'ing dynasty.
1842:	The Treaty of Nan-ching gave Hong Kong to great Britain and opened five Chinese ports to British trade.
1851 - 1864:	Millions of Chinese died in bloody warfare during the Taiping Rebellion.
1900:	Secret societies attacked and killed Westerners and Chinese Christians during the Boxer Rebellion.
1912:	The Republic of China was established.
1928:	The Nationalists, led by Chiang Kai-shek, united China under one government.
1931:	The Japanese seized Manchuria.
1931:	Pearl S. Buck first published The Good Earth.
1934 - 1935:	Mao Zedong led the Chinese Communists on their Long March to Shensi.
1937-1945:	War with Japan shattered China.
1949:	The Chinese Communists defeated the Nationalists and established the People's Republic of China.
1953:	China began its First Five-Year Plan for economic development.
1958:	The Communists launched the Great Leap Forward, which severely weakened China's economy.
1962:	Chinese troops fought a border war with India.
1963:	Friendly relations between China and Russia ended.

IV. Important Dates in China (continued)

1966 - 1969: The Cultural Revolution disrupted education, the government, and daily life in China.

1971: China was admitted to the United Nations (UN).

1972: U.S. President Richard M. Nixon visited China.

1976: Communist Party Chairman Mao Zedong and Premier Zhou Enlai died. They were succeeded by Hua Guofeng (Hua Kuofeng) and Deng Xiaping (Teng Hoiao-ping). Gang of Four, including Mao's widow, Chiang-Ch'ing were arrested.

1979: China and the United States established normal diplomatic relations.

1980: Chairman Hua Guofeng, Vice Chair - Deng Xiaping, Premier - Zhao Ziyang.

1987: Leader - Deng Xiaping, Premier - Zhao Ziyang, Chairman - Pheng Zhen, Communist Party Chief - Hu Yaobang.

HIROSHIMA

by John Hersey

12/87 H

Hiroshima

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories:	
"The Flying Machine"	COUNTERPOINT
"Promethius" (Greek Myth)	COUNTERPOINT and INTRO TO LITERATURE
"The Last Night of the World"	POSSIBILITIES, Bradbury
"The Children's Story"	POSSIBILITIES, Clavell
"The Iliad of Homer", p. 325	UNDERSTANDING LITERATURE
"Battle of the Ants", p. 405	UNDERSTANDING LITERATURE
Children's Stories:	
1000 Cranes	
Poetry:	
"A Song for Major Eatherly"	Appendix
(Eatherly was the pilot who bombed Nagasaki)	
"Moco Limping", p. 308	UNDERSTANDING LITERATURE, Monreal

Novels:
A Bell for Adano, Hersey, J.
The Child Buyers, Hersey, J.
Blues, Hersey, J.
Nisei Daughter, Sone, M.
Farewell to Manzanar, Houston, J.
Red Badge of Courage, Crane, S.
Enola Gay, Thomas, Gordon and Witts, Max
Bury My Heart at Wounded Knee, Brown, D.
Bridges of Toko Ri, Michener, J.
Gentlehands, Kerr, M.
Building the Bomb, Topland. J.
The Rising Son, Topland, J.
Formula for Death - The Atom Bomb and After, Gigon, F.
The Temple of the Golden Ring, Mishima, Y.
Samurai of Gold Hill, Uchida, Y.
The Mentor Book of Modern Asian Literature, Shimmer, D.
Fate of the Earth, Schell, J.
The Hirsohima Atomic Bomb, Kurkland, Dr. G.
Brighter Than a Thousand Suns, Jungk, R.

Video:
The Day After, A.B.C.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work:

- Study Japanese poetic forms such as Haiku and Tanka
- Brainstorm: What do students already know about Japanese customs, traditions, characterizations, and culture? (Hopefully you elicit such concepts as huge population/small island - respect for privacy, honor, age, scholarship, and humility. You may have to "weed" out stereotypical statements and slurs.)
- See Hiroshima Appendix for "Pre-Reading Activity"
- Discuss appropriate background concepts such as:

Historical Perspective/Time Line (See Hiroshima Appendix)

World War II, 1939 - 1945, Allied vs. Axis Powers

B29 Bombers - "Superforts"

Magna Carta

Other Inventions: fire, wheel, vaccines

Pacifism: Jesus, Ghandi, Martin Luther King, Jr.
Nonviolence:
coercion - economic weapons, strikes, pickets, sit-ins, sabotage
persuasion - behavioral courage to turn emotional tide, self-sacrifice, patience, endurance
conversion - change of heart

Germ/chemical/biological warfare

Geneva Convention

Harry S. Truman, President of U.S. warned Japan of a "rain of ruin."

Potsdam Declaration: July, 1945 - Allies' proclamation insisting on Japan's unconditional surrender.

Hari Kari

Kamikasi - destroyed over 34 U.S. ships; Air Raids

Pearl Harbor

Nuclear/Atomic weapons and energy - (Write to Educators for Social War Responsibility, 23 Garden Street, Cambridge, Mass., 02138 for related teaching material)

Unilateral disarmament

Star Wars Defense

50 Megaton Bombs - (Today there are over 50,000 usable nuclear weapons. Bombs of today are 2,500 times more powerful than the bombs dropped on Hiroshima and Nagasaki. 1 megaton would produce a fireball with 1 mile diameter, destroying 50 square miles of city and land. If dropped on L.A., it would kill 500,000 instantly, blind anyone looking up within 30 miles, and produce radiation sickness in most people within a 60 mile radius. Russia claims a 100 megaton bomb which = 1 millions pound of TNT.)

Manhattan Project: atom bomb development - Germany was working feverishly to add atomic bombs and energy to the other engines of war with which they hoped to enslave the world. At the time the U.S. had constructed only 3 bombs. The first, "Fat Boy," was tested in Alamagordo, New Mexico (code: Trinity). Major General Leslie Groves, overseer of the Manhattan Project viewed the atom bomb purely as a military weapon that had to be used.

Robert Oppenheimer - developed Atom Bomb

Albert Einstein

Nobel Peace Prize

Map of Japan

10 Maidens of Hiroshima

Other Nuclear Disasters:
   Three Mile Island - 1979
   Chernobyl - April 26, 1986 - Chernobyl released 2 million times more radiation into the atmosphere than that released at Three Mile Island. 135,000 people were evacuated from a 30 kilometer area around Chernobyl. The American experts sent their estimate that there will be additional 3,000 - 75,000 cancer/genetic deaths due to Chernobyl and only half of those will be in the U.S.S.R., the others will be experienced world wide. Those who suffered the most serious damage were the firefighters sent to Chernobyl to maintain the fire and clean up. Out of the 500 people hospitalized, 13 received bone marrow transplants. 29 people died after hospitalization.

Nagasaki and Hiroshima: the single greatest man-made disaster in history.

Hiroshima - On August 6, 1945, the 29-year old, Colonel Paul Tibbets assisted by co-pilot Captain Robert A. Lewis, commanding the Enola Gay (named after Tibbets' mother) with 2 escort B29 bombers, detonated "Little Boy," a hydrogen/cobalt-uranium-atom bomb equaling 20,000 tons of TNT, at 8:15 a.m., 1,800 feet above Hirsohima, a city of 240,000 people, killing 70,000 instantly, razing every building within a 2-1/2 mile radius, and germinating a mushroom cloud spewing sooty, rain-like boiling tar high over the city. The 6,000 degrees centigrade blast bubbled the roof tiles, darkened all asphalt road surfaces and building walls, leaving the "photographic" shadows of passers-by, and imprinting the designs from women's clothing onto the surfaces of their skin.

Nagasaki - At 11:02 a.m. on August 9th, Major Charles W. Sweeney and Major Claude R. Eatherly piloting Bock's Car, dropped a plutonium bomb on Nagasaki. Their original target, Kokura, was obstructed by clouds. The second target, Nagasaki, was also camoflaged by clouds which parted just as the pilots were about to turn back to sea.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading.)
- In Hiroshima, John Hersey uses the nonfiction prose model to present an understated account of the most devastating man-made catastrophe in history. His third person omniscient point of view follows the stories of 6 Hiroshima survivors from shortly before the detonation of the A Bomb through its first anniversary and returns forty years later to complete Hiroshima's aftermath.

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking.
- See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions, categorized by levels of thinking is to be found in the "Study Questions" section located in the Hiroshima Appendix.

- Use "Book Box" and/or "Reading Logs" activities. (see "Ways to Respond to Reading" in General Appendix.)
- A video cassette may be available. Check with the school media clerk.
- Nuclear weapons research and nuclear armament topics lend themselves well to research reports, debates, and letter writing activities. (See "Collaborative Learning" in the General Appendix.)
- Brainstorm some of the controversial topics to help involve readers.
- Have students trace character's movements on a map.

* Before beginning Hiroshima - assign each student to adopt and follow one of the six characters. This will make the story easier to comprehend. (See Hiroshima Graphic Organizer in Appendix.)

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word. (See Hiroshima Appendix for "Vocabulary Parking Lot" to help students organize vocabulary.)
- Teach approximately ten words per week from the following list:

Chapter 1	Page	
deltaic	1	
air raid	1	
defense	1	
reclined	1	
order	1	sect, particuar religious group, group
specimen	2	
evacuated	2	
chance	2	happening by random occurrence, luck, unwilled or unplanned events
volition	2	will, choice, decision
parsonage	2	
commuting	2, 95	travelling back and forth usually from work and home
anxiety	2	
rendezvous	2	
abstinence	3	restrain from doing something, forbearance
prominence	3	(1)sticking out, (2) outstanding, highly regarded, well known
restraining	3	a reserve, a cautious careful manner
unoccupied	3	empty, vacant
adequate	3	enough, sufficient

Chapter 1	Page	(continued)
theology	3	the study of religions, study of God
correspond	4	
obsessed	4	
philanthropies	4	charities, (love of man)
notorious	4	infamous, widely and unfavorably known
tyrannies	4	oppressions, despotic government
compensation	4, 53, 77	to make up for a loss, payment
estuarial rivers	5	
residential	4	
commercial	4	
reconnaissance	5, 38	exploratory survey
maneuvered	5	
finicky	5	
bellied-up	5	
sampan	6	small Chinese boat or skiff
conjunction	8	together at the same time
localize	8	keep in one place or area, keep from spreading
incendiary raids	8	using missiles with chemicals that ignite
sacrificing	8, 65	giving up his home
generalized	8	spread out, not particular, for everyone and everything
prosperous	8	successful, wealthy
capital	8	items of value - money
hedonistic	9	pleasure seeking, self indulgent
proprietor	9	
peculiarly	9	oddly, unusually
incessant	9	unstopping, continual, unceasing
familial	9	
piling	10	post that supports a structure, dock or building
xenophobic	11	fear of foreigners
ration	12	
repugnant	12	distasteful, abhorrent
conscious	13	
idealist	13	
inadequacy	13	not sufficient, shortcomings
terminous	14	
maimed	15, 25	

Chapter 2		
designated	17	
solicitous	17	
miasma	18	pollution, harmful atmosphere
audible	18	
irrationally	19	
conflagration	20	
interference	22	
extricated	24	
chaotic	25	
abrasions	25	

Chapter 2	Page	(continued)
lacerations	25	
disfigured	25	
doomed	25	
apathetic	27	
cumulative	27	
irrelevantly	28	
askew	33	
paroxysm	34	
refugees	35	people who flee danger or persecution
atavistic	35	
gruesomely	36	
phenomena	36	
propulsion	36	
consequently	37	

Chapter 3	Page	
havoc	42	confusion, chaos
suppurated	45	full of pus
concussion	45	injury from severe blow
compelling	46	urgent, forceful
contusions	46	severe bruises
charnel houses	47	building where dead bodies are stored
disturbed	47	
hyterically	47	
obstacles	48	
abandoned	48	left without care
festered	49	inflamed
succinct	49	
primitive	49	
reproachfully	50	
lieu	51	
penetrated	51	
benumbed	52	
sustain	53, 65	(1) keep up, continue for a long time, (2) feed and keep alive
disarrayed	54	disordered
gangrene	55	death of tissue
immolate	56	kill as a sacrifice
comprehend	57	
stupefied	57	benumbed
authority	59	
satisfied	60	
ministering	60	caring for
charred	60	
derided	60	
descended	60	
flourish (eth)	61	thrive, live well
consumed	61	eaten up, destroyed

Chapter 2	Page	(continued)
countenance	61	face
wrath	61	
casualties	61	
inconsolable	62	not able to be comforted
putrescence	62	oozing rot
distracted	62	
vague	62	
incomprehensible	62	
credence	62	
confining	62	
assertion	62	
physicist	63	
comparative orderliness	63	
debris	63	
decent	63	
cremation	63	burning the dead
enshrinement	63	
shrine	64	
moral responsibility	63, 92	
moribund	63	dying
pyres	63	
impromptu	64	
symbolism	64	
dispirited	64	
boundage	65	

Chapter 4	Page	
papier-mache	66	
talisman	66	a charmed object, fetish
dishevelled	67	disordered, disarrayed
camouflage	67	concealed, hidden
buffeted	67	
crude	67	
canted	67	
accentuating	67	
horizontal	67	
unassailable	67	
caricature (ing)	67	humorous or ludicrous distortion
macabre	67	
oppressed	67	
excruciatingly	67	
negligible	68	
malaise	68	
capricious	68	by whim or vague reasons - going as the wind blows
radiation	68	
internal	68	
unremitting	69	non-stop, without let up

Chapter 4	Page	(continued)
verdant	69	
preoccupation	69	
unpredictable	69	
hovering	69	
stimulated	69	
regeneration	70	to grow again
remnants	70	
reestablish	70	
semi-private	70	
intravenously	71	
undernourishment	71	
symptoms	71	
hemorrhages	71	
retrieved	71	
cache	71	
swathe	71	
typhoon	71	
delayed	71	
affliction	71	
deposited	72	
emanations	72	sending out rays or vapors, emit
resigned, resignation	72, 93	(1) apathetic, given up to fate, (2) give up a job, quit
passive	72	
resentment	72	
lingering	72	
disclosure	72	
scorched	72	
silhouettes	73	outlines in black
reassurance	73	
arsenic	74	
confounded	75	
transfusions	75	
baffling	75	
deceased	75	dead
dispatched	76	sent with a message
unprecedented	76	nothing like it ever before, without previous example
evolved	76	
bombardment	76	
retrospect	76	
absorbed	76	
nuclei	76	
degenerate	76	
shock	77	
disorders	77	diseases, illnesses
mucous membranes	77	
corpuscles	77	blood cells

Chapter 4	Page	(continued)
capacity	77	
resist	77	
prognosis	77	Doctor's determination, evaluation, or prediction for the patient's recovery or outcome
anemia	77	
complication	77	events that make something worse or more difficult
keloid tumors	77	severe scar tissue
durations	77	how long something lasts or occurs
constitution	77	type of person, make-up, physical condition
predominant	78	most noticeable
factor	78	
phosphorous	78	
emitted	78	send out, give off
penetrate	78	
quirks	78	oddities
ingenuity	78	
sterile	78	
inscribed	78	in-written
occupying	78	
lavished	78	
discharged	79	released
municipal	80	city
erecting	80	building, constructing
accurate	81	exact, precise
exerted	81	
mimeographed	82	reproduce a large number of copies
atomic fission	83	
scavenged	84	
commissioned	85	
prospective	85	
converts	85	
generator	86	a machine that produces electricity
destitute	87	poor, penniless
exceptional	87	unusual, extraordinary
vitality	87	energy, liveliness
dedicate	87	
consecrate	88	devote, act to make sacred
agony	88	
indifferent	89	does not care one way or the other
ethics	89	
conception	89	visualization, image, thought
embedded	90	deeply imprinted, deeply buried
exhilarating	90	stimulating, enlivening

Chapter 5	Page	
precarious	91	
debilitating	92	making someone unable
hibakusha	92	explosion affected persons - euphemism for A bomb survivors

Chapter 5	Page	(continued)
heinous	92	
victorious	92	winning, those who won
ironically	92	
irradiated	92	exposed or absorbed radiation
overt	93	open, noticeable, obvious, out front
aggravated	93	made worse, annoyed
oppression	93	
descendants	93	children, children's children, etc.
expiation	94	
reconciliation	94	
temperament	96	
lassitude	96	
vivifying	96	
submission	96	
syndrome	96	
episode	96	
modifications	97	adjustments, changes, alterations
agitation	97	commotion
ulterior motives	97	
dissertation	101	long written/oral report or thesis
efficacious	101	works well, effective
ambitious	103	
sequels	104	
incidence	104, 105	number of occurrences
aberrations	105	
chromosomes	105	
progeny	105	
dysfunction	105	disease, inability to work correctly
acceleration	106	increased development or speed
revelations	105	
non-transient	106	not leaving or changing, persisting, long lasting
lucrative	107	makes a lot of money
rehabilitation	107	
gaudy	109	
phoenix	109	
repertory	110	collection or wide range
selfless	110	caring, generous, giving without thought to one's own benefit
self-abnegating	110	
pastoral	110	
inconspicuous	114	
anomaly	116	something out of the ordinary, a single abnormality
purgatory	118	
unconventional	119	not usual, unexpected, uncommon
indiscriminately	122	
tenacity	123	
chastity	123	
decrepit	124	

Chapter 5	Page	(continued)
enfeebled	124	
subterranean	124	underground
sordid	125	
cirrhosis	125	disease of the liver, usually from drinking alcohol too frequently for a long time
convivial	126	
prenatal	127	before birth
sophosticated	127	(1)elaborate, advanced, (2)wordly
psychological	128	having to do with the mind
therapeutic	128	to promote good health
exclusive	128	
succumbed	128	
mania	128	
fanatical	128	
melancholy	130	
preserved	137	
turbulent	140	
maidens	142	
incarcerated	146	imprisoned
crucial	148	
antinuclear	148	against nuclear or atomic bombs and/or energy
deterrance	152	

D. Testing

- Write essays directly based on this core work.

- Use objective and essay tests.

- Some commercial tests are available such as those from Econo Clad books.

- See Hiroshima Appendix.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Report of Information - Composition

Writing Situation

Using the novel as your model think about some event that you have observed firsthand but were not personally involved with. Consider an accident or emergency situation that you witnessed or the most horrible, embarrassing, funny, stupid, or heart-warming happening you ever saw.

You will be writing to inform your classmates and teacher what happened.

Directions for Writing

Think back over the past few years about some event that you witnessed that stands out in your mind. Describe this incident in as clear and detailed a manner so that someone in your class who was not there will be able to imagine exactly what happened.

Choose one event to write about. Include:

Who was involved?
Where did it occur?
When did it occur?
Why did it happen?
How did it happen?
The details of what exactly happened

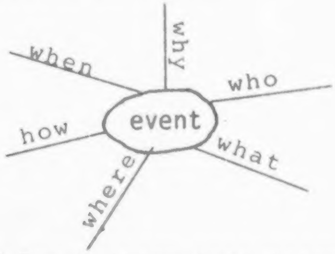
Arrange and report the information clearly to your fellow classmates who did not see and were not involved in the occurrence.

Stress organization and information.

B. Writing Process Steps

- The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing
   - See "Report of Information - Imitation of Structure" in Hiroshima Appendix.
   - Cluster all details of event.



   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas

2. Drafting
   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

- Students are afforded opportunities to share their efforts with other students.

- Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. the "Response/Revision Guide" is found in the Hiroshima Appendix.

4. Revising

Have students check that they have done the following:

- Incorporate the ideas generated by the "Response/Revision Guide."

5. Editing

- Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

- In the process of editing their papers, the students complete the sheet.

- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components Section."

APPENDIX

HIROSHIMA

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paperwork.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

C. Overview

"One of the most remarkable pieces of nonfiction writing to appear in recent years in John Hersey's book, Hiroshima... First appearing as the feature article in the New Yorker magazine for August 31, 1946, (without the last chapter which was published in 1986) Hiroshima evoked such widespread public interest that private organizations reprinted and distributed it free of charge. Hiroshima is an eye-witness account of the first atom bomb attack in history. The destruction of an entire city is a catastrophe too vast for the mind to comprehend: Hersey, who was a newspaper correspondent attached to the armed forces, has presented it through the experiences of six individuals who lived through it. Five are Japanese; one is a German priest; all are people whose backgrounds differ widely. The main part of the book describes what these six people suffered in body and mind during the weeks following the Hiroshima bomb. In conclusion, Hersey turns from their individual stories to the serious moral questions raised by this new weapon.

"More than a masterpiece of reporting, this short work expresses the conscience of a civilized man, aghast at the possibilities raised by man's vastly extended power over the natural forces. Hersey has stamped indelibly upon our minds the awful responsibilities of the atomic age.

"Hersey was not concerned about whether the Japanese citizens or the German priests were our enemies. He was interested in the reaction of human beings to an experience unique in the history of the world, the loosing of the most powerful destructive force man had ever created. Hersey could have been writing of six Americans somewhere in the United States, had Germany or Japan developed a nuclear bomb sooner than did this country.

"The questions raised by the event of August 6, 1945, are endless." (From: Maline, Julian L. and James Berkley Ed, Studies in Nonfiction, Random House, 1967, pp. 231-32)

D. ***Before beginning Hiroshima, assign one of the six characters for each student to adopt and follow. This will make the story easier to comprehend. (See Hiroshima Graphic Organizer in Appendix)

E. Sample Questions

Chapter One

Knowledge	1. What was your character doing before the blast?
Knowledge	2. What happened to your character when the bomb exploded?

Analysis	3. The United States has often defended its actions by saying it warned Japan that unless she surrendered the U.S. would drop a terrible new weapon. Is there any evidence in the first chapter that anyone in Japan knew what was about to happen?
Comprehension	4. Why does Mr. Tanaka tell people that Mr. Tanimoto should not be trusted?
Application	5. What does Mr. Tanimoto do to counteract his neighbor's mistrust?
Synthesis	6. Have you ever been in a serious accident or emergency situation?

Chapter Two

Knowledge	1. What did your character do immediately after the explosion?
Knowledge/ Comprehension	2. Where does your character decide to go and why?
Knowledge	3. What, if anything, does your character take along?
Comprehension	4. What does your character think has happened?
Knowledge	5. What, if anything, does your character do to help others, particularly those trapped by the fire?
Evaluation	6. Would you have stayed back to help rescue those still trapped? Explain how you might have helped.
Evaluation	7. Out of the 6 main characters, who acted the most honorably? Explain.
Evaluation	8. Who acted the least honorably?
Application	9. Who acted the most rationally?
Application	10. Who acted the most irrationally?
Comprehension	11. Why did Mr. Tanimoto feel ashamed?
Application	12. See "Reading Comprehension" Worksheet in this Hiroshima Appendix.

Chapter Three

Knowledge 1. What did your character do for the first 8 days after the bomb?

Knowledge 2. Where did your character go?

Knowledge 3. What condition was your character in?

Comprehension/Application 4. Chapter 3 is filled with many ironies. A class that understands irony might be able to pick out some of them. A less able class might be able to identify what is ironic about:

the Japanese Naval launch
the sight of a shipshape launch and an unruffled officer
Mrs. Murata's questioning Father Kleinsorge about his prayer
the Novitiate rescue party
the 2 young girls Tanimoto rescued
the people drowning on the sandpit
Tanimoto's embarrassment
the rescue party's rice cakes
the first Japanese radio announcement
first great exeriment
U.S.'s industrial know-how
iodine
lady mending her kimono
difficulty for children to sustain a sense of tragedy
"The first duty is to take care of the slightly wounded", p. 50
friends looking for Miss Sasaki
no gangrene
Mr. Fukai
relief doctors and nurses
someone turned on light in Kleinsorge's room
Nagasaki
Dr. Fugi's news
Tanaka calling for Tanimoto
the psalm Tanimoto reads
Ninoshina military hospital
"What is the cleverest animal in the world?"
"Decent cremation and enshrinement is a greater moral responsibility than adequate care of the living."
Hirohito's great sacrifice to speak on radio for the first time

Evaluation/ Application	5. If you were the doctors and nurses at Hiroshima which patients would you treat first and why: the least wounded, the severly wounded who could possible survive if they get enough medical attention, or the most severly wounded who would probably die? Discuss whether the same decisions would/should be needed in the case of an earthquake in California.

Chapter Four

Knowledge	1. What happens to your character in this chapter?
Knowledge	2. What signs of radiation disease does your character display and what sort of treatment does your character receive?
Analysis	3. Brainstorm what the students know about radiation poisoning.
Analysis	4. What do you know about Chernobyl?
Comprehension	5. Why does MacArthur's headquarters censor all mention of the bomb in Japan?
Analysis/ Synthesis	6. "If your God is so good and kind, how can he let people suffer like this?" p. 83. Discuss
Analysis	7. Compare/contrast Tanimoto's church with Father Kleinsorge's church.
Comprehension	8. Why did so many people in great pain and suffering die in silence?
Comprehension	9. Can you explain these two quotes: "Father, we can do nothing except make our minds up to consecrate our lives for the country. Let us give Banzai for our Emperor..." p.88 "Strange to say, I felt a calm and bright and peaceful spirit in my heart...what a fortunate that we are Japanese!" p.88
Evaluation	10. "They are holding a trial for war criminals in Tokyo. I think they ought to try the men who decided to use the bomb and they should hang them all." p. 89. What do you think?
Evaluation	11. The U.S. has said that Hiroshima was an important military target. They had to drop the bomb to avoid more costly bloodshed and loss of hundred of thousands of lives that would be involved in attacking the main island of Honshu, perhaps even total destruction. What do you think?

Evaluation	12. At the time the bombs were dropped, Japan was at the point of starvation and probably would be unable to sustain the war for much longer. Japan's resources for the war effort and the people were gone; they lacked oil, steel, aluminum, coal, munitions, planes, ships, chemicals, and rice. Knowing this, do you think the U.S. should have dropped the bombs? What other choices did they have?
Evaluation	13. To the Japanese, suicide is an honorable way of settling an impasse; surrender is an unthinkable dishonor. The entire nation had adopted the slogan "One hundred million die together." The U.S. knew that the Japanese were willing to surrender to all conditions, except they wanted to retain their Emperor, Hirohito. Do you think the U.S. should have let them have that one concession?
Comprehension	14. Why does Toshio view the bomb as an exhilirating adventure?
Analysis	15. If the book ended with chapter 4, as it did with the first 15 printings (1946-1985), what would be the impact of ending with Toshio's letter?
Knowledge	16. What do you know about the Pacific Atoll and the Bikini Islands? ("60 Minutes" has done a couple of T.V. reports.)

Chapter Five

Comprhension	1. Why does Hersey go back and write the last chapter after 16 years?
Knowledge	2. What happens to your character in the aftermath: a. What long term physical/psychological/social effects from the bomb does your character exhibit? b. What is the rest of your character's life like?
Analysis/ Evaluation	3. Sum up your character's life: Did the catastrophe make your character a better or worse person? Are there any lessons to be learned from your character?
Comprehension	4. Why are they called "explosion effected" instead of survivors?
Comprehension	5. What does the government do to help the hibakusha? Is it enough? Why or why not?
Knowledge	6. What do you know about the 10 Hiroshima Maidens?
Comprehension	7. Why didn't the government allow Tanimoto to build the peace center?

Comprehension 8. Why do the Hibakusha resent the Atomic Bomb Casualty Commission?

Application 9. Imagine yourself to be to co-pilot of the Enola Gay. How would you feel?

Analysis 10. Many of the customs and traditions of the Japanese are very different from those of the western world. How are you made aware of these differences? Give at least three examples.

Analysis 11. How does the simplicity of Hersey's style add to the effectiveness of the book?

Application 12. For each of the attributes listed below, give two or more examples you have found in Hiroshima:

- Understanding of Human Motives
- Moral and Physical Courage
- Sense of Moral Indignation
- Recognition of the Interdependence of Man
- Intellectual Curiosity
- Faith
- Loyalty
- Sense of Humor
- Hope
- Compassion

Evaluation 13. What impression did you have after reading Hiroshima? Try to explain why you like or disliked it and give what you think are the reasoms that Hiroshima was an immediate success and was highly praised and widely distributed?

Evaluation 14. Do you think the last chapter added to the book? In what way? Explain your answer.

SOME AFTERTHOUGHTS

(Evaluation/Analysis/Comprehension/Synthesis)
Throughout the novel Hersey maintains an unemotional, understated style. The reader's moral indignation, horror, or outrage bring to mind several questions that are never directly expressed in the book. Here are some of the questions that you might have thought about and might discuss:

Why did the U.S. drop this most horrible weapon?

The U.S. had 3 alternatives in forcing Japan's surrender:

1. Invade the Japanese Empire at Kyushu and Honchu.
2. Modify the doctrine of unconditional surrender. (The deleted 12th Paragraph of the Potsdam Declaration allowed Japan "a constitutional monarch under the present dynasty.")
3. Use the atomic bomb and jolt the Japanese leaders and people into immediate surrender.

The U.S. had 4 options regarding the use of the 3 bombs the Manhattan Project built:

1. Don't drop it.
2. Test it and invite observers.
3. Warn and then drop it.
4. Drop it.

President Truman's explanation in the New York Times, August 7, 1945, began:

> Sixteen hours ago, an American airplane dropped one bomb on Hiroshima, an important Japanese Army base. That bomb had more power than 20,000 tons of TNT. It had more than two thousand times the blast power of the British "Grand Slam" which is the largest bomb ever used yet in war. The Japanese began the war from the air at Pearl Harbor. They have been repaid manyfold. And the end is not yet. With this bomb we have now added a new and revolutionary increase in destruction to supplement the growing power of our armed forces. In their present form these bombs are now in production and even more powerful forms are in development. It is an atomic bomb. It is a harnessing of the basic power of the universe. The force from which the sun draws its power has been loosed against those who brought war to the Far East.

Was it morally right or wrong to use the atomic bomb? Why or why not?

The power obtained through nuclear fission is neither good nor evil in itself; it is the use to which man puts such power that is beneficient or evil. There is no doubt that the use of nuclear bombs ended the Second World War sooner than could have been done with "conventional" weapons. Whether the use of the bomb was justified is still being argued, but it has been pointed out that as far as the morality of its use is concerned, there is very little difference between death by a Bronze Age sword and death by an Atomic Age bomb. The bronze of the sword can still be used for a plowshare, and the power of the atom can be harnessed for peaceful purposes. Is the morality or immorality of war to be measured by the destructive power of the weapons used? Explain your answer fully.

Did Germany's imminent development of the bomb justify the U.S.'s use of its bomb?

The fact that Germany was close to the successful development of the bomb offers debatable justification for the bomb's use by the United States.

Gather as many facts, reasons, and examples you can to justify each side of the argument.

Did any of the reasons justify the murder of 100,000 men, women, and children, mostly civilians?

Why didn't they give Japan more time to surrender before dropping the second bomb?

Why are we still conducting nuclear tests?

Is any war justifiable?

What lessons can be learned from this most devastating man-made disaster?

Is there any sign that the world has learned its lesson?

What can we do to control science and mankind?

Brigadier General David Sarnoff pinpointed the awful decision facing mankind in his quote from the New York Times, August 10, 1945:

> As final victory in this second World War approaches, mankind finds itself at a fork in the road of Time, where one route leads to peace and the other to a third world war - to life or death! Which shall it be? Man must make a choice... Science, under the direction of evil aggressors on the one hand and in the hands of freedom's defenders on the other, has developed the twin forces of speed and explosive power to a point where a short step will make it possible to demolish whole cities in a single stroke. A third world war a generation hence would be so horrible in its power of destruction as to constitute a threat to our national security and to civilization itself!

(We currently have enough nuclear weapons stored in the world to blow up the world fifty times over)

SOME OTHER POSSIBLE WRITING ASSIGNMENTS:

Choose from these ideas for writing:

1. Write a story based on an imaginary local disaster, like an earthquake, tidal wave, air pollution crisis, loss of electricity, mysterious disease, etc.

   Try to have several characters of different ages and occupations. (In Hiroshima there were six main characters.) Tell what they are doing before, during, and after the disaster. Make them seem real.

2. Interview six different people about what they were doing during some crisis. (Or during a famous event.) Build a story of several paragraphs from what they tell you. For example, the assassination of Kennedy, the moon landings, a sports event, etc.

3. Prepare a script for a movie on Hiroshima, based on the book. Write the dialogue and describe the scenes.

4. Write a speech (to be delivered) as though you were one of the characters in the book Hiroshima. Tell what happened to you and try to convince the audience this kind of thing shouldn't happen again. (Your audience might be the UN, or a school audience, or any group you can think of that might be listening to such a speech.)

II. *Hiroshima* Response/Revision Guide

1. Writer's Name ______________________________

2. What is the title? __________________________

3. Is the title effective? Can you think of a better title?

   ____

4. Has the writer clearly explained the event? ____________________

   Who ______________________________________

   What ______________________________________

   Where _____________________________________

   How ______________________________________

   When _____________________________________

   Why ______________________________________

5. What part of the paper was the clearest or most effective or interesting? Explain. ____________________

   ____

6. Were there any parts of the paper that confused you or seemed awkward? Explain. ____________________

   ____

7. Are there any sections of the paper that need more detail or more information? ____________________

   ____

8. Are there any sections that need to be reworked because of vague, ineffective language? ____________________

   ____

9. What is your overall opinion of the assignment? ____________________

   ____

III. Historical Perspective/Time Line

July 28, 1914 - November 11, 1918 World War I

Triple Entente (Allies): Britain, France, Russia, and associates - Japan, Belgium, Serbia, Montenegro, Italy, Portugal, Rumania, USA, Greece, and several Latin American countries

VS

Dual Alliance: Germany, Austria, Hungary, and associates

April 6, 1917	U.S. declares war on Germany
November 6, 1917	Bolshevik Revolution - Lenin heads Council of People's Commisars with Stalin and Trotsky
December 7, 1917	U.S. declares war on Austria
December 15, 1917	Armistice between Russia, Germany, Austria, Hungary, Bulgaria, and Turkey
July 10, 1918	The Russian Socialist Federated Soviet Republic adopts a constitution
July 16, 1918	Czar Nicholas II and Czarina Alexandra shot by Bolsheviks
September 8, 1918	Bulgaria surrenders to allies
October 8, 1918	Czechoslovakia declares independence
November 3, 1918	Polish Republic proclaimed
November 9, 1918	Kaiser Wilhelm II abdicates: majority socialist party proclaims a German Republic
November 11, 1918	Emperor Karl Franz Josef of Austria abdicates
November 11, 1918	Western Armistice
1918 - 1920	Russian Civil War between Bolsheviks (red) and anti Bolsheviks (white)
June 28, 1919	Treaty of Versailles
December 30, 1922	United Socialist Soviet Republic (U.S.S.R.) is established
November 11, 1923	"Bear Hall Putsch" Hitler, leader of National Socialist Party (NAZI) is imprisoned for trying to overthrow Bavarian government -writes Mein Kampf
January 21, 1924	Death of Lenin - Stalin/Trotsky vie for power; Trotsky (1927) is eventually exiled
1927-1928	Chaing Kai-Shek establishes National Kuomintang government in China
April 27, 1928	Pact of Paris outlawing war is signed by U.S. and 62 other nations
October 29, 1929	Crash of New York stock market
September 18, 1931	Japanese troops occupy Manchuria
January 30, 1933	Adolf Hitler becomes Chancellor of Germany
March 27, 1933	Japan resigns from League of Nations
October 14, 1933	Germany resigns from League of Nations and disarmament conference
1933-1945	Term of Franklin D. Roosevelt as President of U.S.A.
1933-1945	The Third Reich Hitler declared dictator in a non-majority vote

January 26, 1934	Non-aggression pact between Poland and Germany
March 17, 1934	Hungary, Italy, Austria, Germany declare themselves allies
June 25, 1934	Nazi Coup in Vienna
August 2, 1934	Hitler succeeds Von Hindenburg of Germany as Reichsfuhrer (president and chancellor)
September 18, 1934	Russia is admitted to the League of Nations
March 16, 1935	Hitler denounces Treaty of Versailles
June, 1935	Hitler signs Naval Limitation Treaty with Britain
October 3, 1935	Italy invades Ethiopia
July 11, 1936	Germany signs treaty declaring Austria's sovereignty
March 7, 1936	Germany reoccupies Rhineland
July 18 - March 28, 1939	Spanish Civil War - Franco leads rebellion, forms junta
October 27, 1936	Italian-German agreement on Austria begins Rome-Berlin Axis
November 6, 1936	Anti Comintern pact signed by Germany, Japan, and Italy
September, 1937	Britain signs Munich agreement with Hitler
September, 1937	Germany dismembers Czechoslovakia
December 11, 1937	Italy withdraws from League of Nations
1937-1939 -	Undeclared war between Japan and China: Japan takes over Nanking, Canton, and Hankow
March 12, 1938	Germany invades Austria
April 7, 1939	Italy invades Albania
May 22, 1939	Germany, Italy form political/military alliance
September 1, 1939 - September 2, 1945	World War II. The Allies: Great Britain, France, U.S.A., Belgium, Netherlands, Czechoslovakia, Denmark, Greece, Norway, Poland, Russia, and Yugoslavia **VS** Axis: Germany, Austria, Italy, Japan, Hungary, Rumania, Bulgaria, and Finland. World War II begins when Germany invades Poland
September 3, 1939	England and France declare war on Germany
September 5, 1939	U.S. proclaims neutrality
November 30, 1939	Russia invades Finland and is expelled from the League of Nations
April, 1940	Germany invades Denmark, Norway, Belgium, Netherlands, and Luxembourg
May 10, 1940	Winston Churchill succeeds Neville Chamberlain as Prime Minister of England
June 10, 1940	Italy declares war on England
June 14, 1940	Germany invades Paris; France surrenders
July 3, 1940	Britain destroys French fleet at Oran to keep it from Germany
July 10, 1940	Germany attacks Great Britain
August 4, 1940	Italy invades British Somaliland; British troops beat them back
September 22, 1940	Japan invades French Indochina
September 27, 1940	Germany, Italy, Japan sign a 10 year military and economic alliance
October 28, 1940	Italy invades Greece

January, 1941	President Roosevelt's speech outlines the world of the future, founded on 4 freedoms: Free speech, Freedom of religion, Freedom from want, and freedom from fear
April 6, 1941	Germany invades Yugoslavia and Greece
May 27, 1941	U.S. declares State of Emergency
June 22, 1941	Germany invades Russia
July 7, 1941-	U.S. lands forces in Iceland after Germany torpedos a U.S. merchant ship
October 17, 1941	General Hideki Tojo becomes Premier of Japan
December 7, 1941	Japan bombs Pearl Harbor, killing thousands and wiping out the Pacific fleet; Japan also bombs the Phillipines, Shanghai, Thailand and Hong Kong
December 8, 1941	U.S. declares war on Japan
December 11, 1941	U.S. declares war on Germany and Italy: Italy and Germany declare war on U.S.
December, 1941	Japan occupies: Phillipines, Guam, Wake Island, Hong Kong, Manilla: MacArthur withdraws
January 26, 1942	1st U.S. troops arrive in Europe
May to June, 1942	Battle of Midway; U.S. turned back Japan's threat to Hawaii
June 5, 1942	U.S. declares war on Bulgaria, Hungary, and Rumania
November, 1942	1st large scale U.S. forces attack German and Italian forces in North Africa victoriously; they proceed to invade Sicily
November, 1942 - 1945	U.S. forces begin island hopping to retake the land occupied by Japanese: Gilbert, Marshall, Mariana, Phillipine Islands, toward Iwo Jima and Okinawa
November 27, 1942	French navy scuttles its fleet at Taulon
September 9, 1943	Italy surrenders
September 13, 1943	Chiang Kai-Shek named president of China
October 13, 1943	Italy declares war on Germany
June 6, 1944	D-Day - Normandy Invasion: Allied troops under Dwight D. Eisenhower are deployed at Normandy
June 17, 1944	British cities are bombed by pilotless jet missiles
July 18, 1944	General Kuniaki succeeds Hideki Tojo as Japan's Prime Minister
August, 1944	Rumania accepts Armistice, declares war on Germany
August 25, 1944	U.S. helps liberate Paris
September 9, 1944	Bulgaria accepts Armistice
October 23, 1944	Provisional Government of General Charles DeGualle is established in France
January 20, 1944	Hungary and Allies sign Armistice
March 9, 1945	U.S. firebombs Tokyo. Because of the paper and wood houses, over 250,000 homes are burned and 83,000 - 130,000 people killed, 16 square miles incinerated
April 1, 1945	60,000 American troops stormed ashore at Okinawa
April 12, 1945	Harry S. Truman becomes president after Roosevelt dies
April-June, 1945	United Nations Conference establishes a charter with delegates from 50 nations

April 28, 1945	Italians capture and execute Mussolini
April 29, 1945	Germany armies in Italy surrender to Allies
April 30, 1945	Death of Hitler in bunker of the Reich Chancellory in Berlin, reportedly of suicide
May 7, 1945	Germany surrenders unconditionally
May 8, 1945	V.E. Day: World War II ends in Europe
July 16, 1945	First Atom bomb test at Los Alamos, New Mexico
July 26, 1945	Potsdam Declaration: U.S., England, and China warn Japan of total destruction unless she surrenders
August 6, 1945	U.S. armed forces drop an atom bomb on Hiroshima
August 9, 1945	U.S. armed forces drop a second atom bomb on Nagasaki
August 14, 1945	Japan unconditionally surrenders
September 2, 1945	V.J. Day: Japan signs formal surrender on the U.S.S. Missouri
November 20, 1945	International War Crimes Tribunal opens at Nuremberg
January 7, 1946	U.S. establishes a commission on atomic energy
July 1, and July 25, 1946	Atom bombs are tested at Bikini Atoll in Pacific
Spring, 1979	Three Mile Island nuclear accident in U.S.
April 26, 1986	Chernobyl nuclear accident in U.S.S.R.

HIROSHIMA VOCABULARY PARKING LOT

MEDICAL TERMS
affliction
transfusions
therapeutic
keloid tumors
swathe
gangrene
festered
syndrome
contusions
undernourishment
lacerations
intravenously
chromosomes

DISORDER
disarray
baffling
chaotic
dishevelled
turbulent
debris
sordid
askew
rubble
miasma
confounded
indiscriminately

abrasions
symptoms
malaise
hemorrages
ministering
moxibustion
corpuscles
internal
prognosis
paroxysm
specimen
maimed
disfigured

FIRE/BURNING
pyres
bombardment
radioactivity
phosphorous
cremated
conflagration
fission
immolate
irradiated
atomic
charred
scorched

anemia
localize
cirrhosis
mucous membranes

DEATH
destroyed
deceased
consumed
succumbed
moribund

TIME
eternal
retrospect
duration
episode
lingering
sequels
acceleration
non-transient
consequently

WORSENING
disfigured
disorders
sucumbed
degenerate
decrepit
enfeebled
doomed
debilitating
confounded

HORRIBLE
macabre
gruesome
oppressed
grotesque
heinous
putrid
excruciating
putrescence

THINKING/THOUGHT
pondering
absorbed
psychological
maidens
surmised
passive
resigned
apathetic
comprehend
anxiety
credence
ingenuity
indifferent
ethics
conception
theology
conscious
will
chance
volition

OUT OF THE ORDINARY
anomaly
peculiarity
phenomena
askew
dysfunction
aberration
unconventional

REBIRTH/LIFE
victorious
vitality
verdancy
lush
phoenix
maidens
reestablish
conception
rehabilitation
convivial
prenatal

CONFUSED/CRAZY
preoccupied
bewildered
irrational
incomprehensible
stupefied
obsessed
hysterically
mania
disturbed
fanatical
melancholy
benumbed
dispirited

HIROSHIMA VOCABULARY PARKING LOT QUIZ

MEDICAL TERMS

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________
7. ____________
8. ____________
9. ____________
10. ____________
11. ____________
12. ____________
13. ____________
14. ____________
15. ____________
16. ____________
17. ____________
18. ____________
19. ____________
20. ____________
21. ____________
22. ____________
23. ____________
24. ____________
25. ____________
26. ____________
27. ____________
28. ____________
29. ____________
30. ____________
31. ____________

DISORDER

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________
7. ____________
8. ____________
9. ____________
10. ____________
11. ____________
12. ____________
13. ____________

FIRE/BURNING

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________
7. ____________
8. ____________
9. ____________
10. ____________
11. ____________
12. ____________

DEATH

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________

TIME

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________
7. ____________
8. ____________
9. ____________
10. ____________

REBIRTH/LIFE

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________
7. ____________
8. ____________
9. ____________
10. ____________
11. ____________
12. ____________

WORSENING

1. ______________
2. ______________
3. ______________
4. ______________
5. ______________
6. ______________
7. ______________
8. ______________
9. ______________
10. ______________
11. ______________
12. ______________

THINKING/THOUGHT

1. ______________
2. ______________
3. ______________
4. ______________
5. ______________
6. ______________
7. ______________
8. ______________
9. ______________
10. ______________
11. ______________
12. ______________
13. ______________
14. ______________
15. ______________
16. ______________
17. ______________
18. ______________
19. ______________
20. ______________
21. ______________
22. ______________
23. ______________
24. ______________

CONFUSED/CRAZY

1. ______________
2. ______________
3. ______________
4. ______________
5. ______________
6. ______________
7. ______________
8. ______________
9. ______________
10. ______________
11. ______________
12. ______________
13. ______________
14. ______________
15. ______________
16. ______________
17. ______________
18. ______________
19. ______________
20. ______________

V. REPORT OF INFORMATION

Using the details of a current news story (for example, fire flood, accident, marathon, or other sports event), write an account like that of the first paragraph of HIROSHIMA. Imitate Hersey's structure:

1. Write one sentence giving specifics of time and place and a second giving a more detailed description, which establishes style for sentence to follow.
2. Write a long sentence giving more detailed descriptions.
3. Write a series of short sentences raising crucial questions and forcing reflection.

Be conscious of varying tones as you do this exercise.

HIROSHIMA Graphic Organizer

SURVIVOR	PAGE	HOURS BEFORE FLASH	PAGE	JUST AT FLASH	PAGE	JUST AFTER FLASH	PAGE	THAT NIGHT AFTER FLASH
MISS SASAKI	1, 15-16		26		32-33		48	
DR. FUJII	1, 9-11		22-24		34-35		46	
MRS. NAKAMURA	1 6-9		18-21		33 35 40		42-43	
FATHER KLEINSORGE	1, 13-15		21-22		26 29 32 40		43-44 48-49	
DR. SASAKI	1, 13-15		24-26		26		46-47	
MR. TANIMOTO	2-6		17-18		29 32 36 38 40		44-46	

HIROSH[illegible] Graphic Organizer (Page Two)

SURVIVOR	PAGES	1ST WEEK AFTER	PAGES	4 MONTHS AFTER BOMB	PAGES	LATER	PAGES	1 YEAR LATER
MISS SASAKI	54-55 61-62		68 78-79		83		87	
DR. FUJII	59-60		71				87	
MRS. NAKAMURA	63-64 53 58-59		68 75		83-84		87 89 90	
FATHER KLEINSORGE	57 59 62		66-68 74-75 79		79 85-86		87 89	
DR. SASAKI	56 63		76-78		86		87	
MR. TANIMOTO	50 57-58 60-61		75-76		84-85		87	

HIROSHIMA Graphic Organizer (Page Three)

SURVIVOR	EXTENT OF INJURIES/RADIATION SICKNESS	PAGE	AFTERMATH-40 YEARS LATER
MISS SASAKI		118-126	
DR. FUJII		126-134	
MRS. NAKAMURA		91-101	
FATHER KLEINSORGE		110-118	
DR. SASAKI		101-109	
MR. TANIMOTO		134-152	

VII. Prereading Activity

Often people in positions of authority must make difficult decisions. Think of persons you know and respect who by vocation or avocation are leaders and have decision-making responsibilities which affect other people.

Indicate what you admire most about each person by ranking the following qualities 1 through 6: 1 = most important, 6 = least important. Answers will vary.

________ ability to motivate others, to make them productive

________ ability to help others

________ ability to be sensitive to others

________ refusal to mistreat other human beings

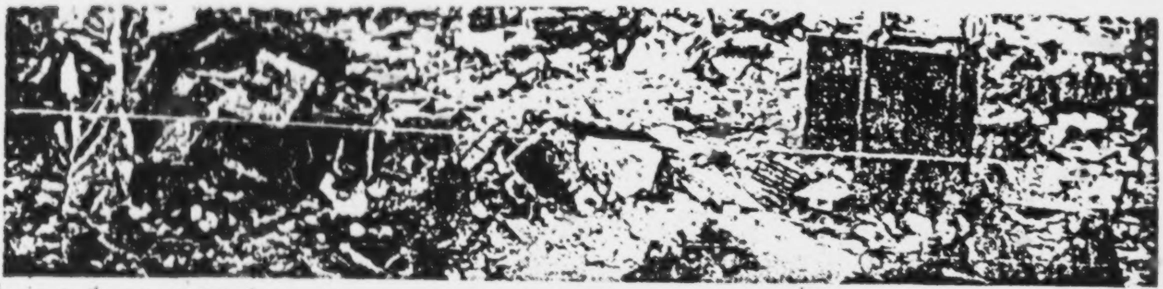
________ ability to entertain others, to make them laugh and feel at ease

________ ability to make people think more clearly and deeply

How might your ranking change with changes in circumstances or job title? Rank the following leaders according to their job run-in and circumstance. Answers will vary.

	Motivates Others	Is Sensitive to Others	Entertains Others	Helps Others	Refuses to Mistreat Others	Provokes Thought
Student government leader						
Teacher during regular class						
Prison guard						
Teacher during school fire						
Prison guard during riot						
Student government leaders during school elections						
President during Cold War crisis						
President during press conference						

1. Are there one or two qualities that are consistently related to leadership?
2. Are there one or two qualities that are consistently related to leadership in times of crisis?
3. Is there one quality that acts a foundation for others? Explain.



UPI Telephoto

A war correspondent studied the ruins of Hiroshima, after the first atomic attack in history.

Germany 'If Necessary'

The A-Bomb Pilot's Afterthoughts

London

United States General Paul Tibbets, who led the mission which dropped the atomic bomb on Hiroshima 25 years ago today, said last night he was prepared to use the weapon on Germany if necessary.

In a television interview shown on a British Broadcasting Corporation program, Tibbets, now retired, said the crew of the Enola Gay — which he commanded as a 29-year-old colonel — were not absolutely certain that they were going to bomb Hiroshima. It all depended on the weather.

He added that the crew, excluding himself, was kept in the dark as to the nature of the weapon they were going to drop.

All, they knew was that it was a new device and they would have to put on dark glasses to protect their eyes when it exploded.

"I put mine on at one stage, but I found I could not fly the aircraft clearly enough, so I tookitoff," he ld interviewer Jean Louis Giullard.

The interview was filmed t Hickam Air Force Base in Hawaii, which was one of the bases hit during the Pearl Harbor attack.

Although he had been told beforehand by the scientists who developed the weapon that it would have the explosive force of 20,000 tons of TNT, Tibbets, now 54, said "now I thought I understood what they meant when they said 20,000 tons of TNT. I visualized this as a rather tremendous type of explosion. But the event later proved that my imagination was not quite great enough to really anticipate what I did in fac see on the day the bomb exploded."

GERMANY

He said that during training to drop the A-bomb, he had been prepared to drop it on Germany if necessary. He looked upon the mission as a strictly military undertaking.

He described Hiroshima as being a very important military target and a strategic military city.

But when asked his thoughts 25 years later, he said, "I would prefer today not to see anything like that happen again."

He said the atomic attack had saved lives, both American and Japanese, because it ended the possibility of an invasion of the Japanese mainland.

ARMING

Tibbets said it was decided to arm the bomb electrically in the air and not on the ground before take-off. His B-29 bomber was accompanied by two others which before the explosion dropped instruments by parachute to record the effects.

He said the flash of the explosion lighted his cockpit and he felt three shock waves. He had turned his aircraft away immediately after dropping the bomb but continued the turn and saw a tremendous mushroom cloud.

"I looked down under the cloud where before the city was very visible — perfectly clear with the streets. Now I could see nothing except a black, smoking mass which seemed to be like boiling tar."

He added that his first reaction was amazement at the tremendous size of the explosion which he had no previous knowledge of gauging.

Reuter

Hiroshima Memorials

Four days of peace vigils, marches and discussions relating to the 25th anniversary of the atomic bombings of Hiroshima and Nagasaki in World War II will start today.

Hiroshima was bombed on Aug. 6, 1945, and Nagasaki was bombed three days later.

Estimates of the combined death toll very but it was probably somewhere between 100,000 and 200,000 persons, possibly more.

The Asian American Ad Hoc Committee will also hold community meetings at Benjamin Franklin Junior High School at 7:30 p.m., tomorrow, and at 1 p.m., Saturday.

The committee will also hold meetings at Christ United Chruch, 1500 Post street, at 9 a.m., Saturday, and again at 11:02 a.m., Sunday.

Members of the War Resisters League will hold a vigil outside the Federal building at 11:30 a.m., today, and then march to the Pacific Telephone Company offices at 444 Bush street.

A Song about Major Eatherly

The book (Fernard Gigon's *Formula for Death—The Atom Bombs and After*) also describes how Major Claude R. Eatherly, pilot of the aircraft which carried the second bomb to Nagasaki, later started having nightmares. His wife is quoted as saying: 'He often jumps up in the middle of the night and screams out in an inhuman voice which makes me feel ill: "Release it, release it."'

Major Eatherly began to suffer brief periods of madness, says Gigon. The doctors diagnosed extreme nervous depression, and Eatherly was awarded a pension of 237 dollars a month.

This he appears to have regarded 'as a premium for murder, as a payment for what had been done to the two Japanese cities'. He never touched the money, and took to petty thievery, for which he was committed to Fort Worth prison.

Report in *The Observer*, August 1958

I

Good news. It seems he loved them after all.
His orders were to fry their bones to ash.
He carried up the bomb and let it fall.
And then his orders were to take the cash,

A hero's pension. But he let it lie.
It was in vain to ask him for the cause.
Simply that if he touched it he would die.
He fought his own, and not his country's wars.

His orders told him he was not a man:
An instrument, fine-tempered, clear of stain,
All fears and passions closed up like a fan:
No more volition than his aeroplane.

But now he fought to win his manhood back.
Steep from the sunset of his pain he flew
Against the darkness in that last attack.
It was for love he fought, to make that true.

from Today's Poets, Chad Walsh, Editor

II

To take life is always to die a little: to stop
any feeling and moving contrivance, however ugly,
unnecesary, or hateful, is to reduce by so much the total
of life there is. And that is to die a little.

To take the life of an enemy is to help him,
a little, towards destroying your own. Indeed, that is why
we hate our enemies: because they force us to kill them.
A murderer hides the dead man in the ground:
but his crime rears up and topples on to the living,
for it is they who now must hunt the murderer,
murder him, and hide him in the ground: it is they
who now feel the touch of death cold in their bones.

Animals hate death. A trapped fox will gnaw
through his own leg: it is so important to live
that he forgives himself the agony,
consenting, for life's sake, to the desperate teeth
grating through bone and pulp, the gasping yelps.

That is the reason the trapper hates the fox.
You think the trapper doesn't hate the fox?
But he does, and the fox can tell how much.
It is not the fox's teeth that grind his bones,
It is the trapper's. It is the trapper, there,
Who keeps his head down, gnawing, hour after hour.

And the people the trapper works for, they are there too,
heads down beside the trap, gnawing away.
Why shouldn't they hate the fox? Their cheeks are smeared
with his rank blood, and on their tongues his bone
being splintered, feels uncomfortably sharp.

So once Major Eatherly hated the Japanese.

12/87

III

Hell is a furnace, so the wise men taught.
The punishment for sin is to be broiled.
A glowing coal for every sinful thought.

The heat of God's great furnace ate up sin,
Which whispered up in smoke or fell in ash:
So that each hour a new hour could begin.

So fire was holy, though it tortured souls,
The sinners' anguish never ceased, but still
Their sin was burnt from them by shining coals.

Hell fried the criminal but burnt the crime,
Purged where it punished, healed where it destroyed:
It was a stove that warmed the rooms of time.

No man begrudged the flames their appetite.
All were afraid of fire, yet none rebelled.
The wise men taught that hell was just and right.

'The soul desires its necessary dread:
Only among the thorns can patience weave
A bower where the mind can make its bed.'

Even the holy saints whose patient jaws
Chewed bitter rind and hands raised up the dead
Were chestnuts roasted at God's furnace doors.

The wise men passed. The clever men appeared.
They ruled that hell be called a pumpkin face.
They robbed the soul of what it justly feared.

Coal after coal the fires of hell went out.
Their heat no longer warmed the rooms of time,
Which glistened now with fluorescent doubt.

H-42

The chilly saints went striding up and down
To warm their blood with useful exercise.
They rolled like conkers through the draughty town.

Those emblematic flames sank down to rest,
But metaphysical fire can not go out:
Men ran from devils they had dispossessed,

And felt within their skulls the dancing heat
No longer stored in God's deep boiler-room.
Fire scorched their temples, frostbite chewed their feet.

That parasitic fire could race and climb
More swiftly than the stately flames of hell.
Its fuel gone, it licked the beams of time.

So time dried out and youngest hearts grew old.
The smoky minutes cracked and broke apart.
The world was roasting but the men were cold.

Now from this pain worse pain was brought to birth,
More hate, more anguish, till at last they cried,
'Release this fire to gnaw the crusty earth:

Make it a flame that's obvious to sight
And let us say we kindled it ourselves,
To split the skulls of men and let in light.

Since death is camped among us, wish him joy,
Invite him to our table and our games.
We cannot judge, but we can still destroy'.

And so the curtains of the mind were drawn.
Men conjured hell a first, a second time:
And Major Eatherly took off at dawn.

IV

Suppose a sea-bird,
its wings stuck down with oil, riding the waves
in no direction, under the storm-clouds, helpless,
lifted for an instant by each moving billow
to scan the meaningless horizon, helpless,
helpless, and the storms coming, and its wings dead,
its bird-nature dead:
Imagine this castaway,
loved, perhaps, by the Creator, and yet abandoned,
mocked by the flashing scales of the fish beneath it,
who leap, twist, dive, as free of the wide sea
as formerly the bird of the wide sky,
now helpless, starving, a prisoner of the surface,
unable to dive or rise:
this is your emblem.
Take away the bird, let it be drowned
in the steep black waves of the storm, let it be broken
against rocks in the morning light, too faint to swim:
take away the bird, but keep the emblem.

It is the emblem of Major Eatherly,
who looked round quickly from the height of each wave,
but saw no land, only the rim of the sky
into which he was not free to rise, or the silver
gleam of the mocking scales of the fish diving
where he was not free to dive.

Men have clung always to emblems,
to tokens of absolution from their sins.
Once it was the scapegoat driven out, bearing
its load of guilt under the empty sky
until its shape was lost, merged in the scrub.

Now we are civilized, there is no wild heath.
Instead of the nimble scapegoat running out
to be lost under the wild and empty sky,

the load of guilt is packed into prison walls,
and men file inward through the heavy doors.

But now that image, too, is obsolete.
The Major entering prison is no scapegoat.
His penitence will not take away our guilt,
nor sort with any consoling ritual:
this is penitence for its own sake, beautiful,
uncomprehending, inconsolable, unforeseen.
He is not in prison for his penitence:
it is no outrage to our law that he wakes
with cries of pity on his parching lips.
We do not punish him for cries or nightmares.
We punish him for stealing things from stores.

O, give his pension to the storekeeper.
Tell him it is the price of all our souls.
But do not trouble to unlock the door
and bring the Major out into the sun.
Leave him: it is all one: perhaps his nightmares
grow cooler in the twilight of the prison.
Leave him; if he is sleeping, come away.
But lay a folded paper by his head,
nothing official or embossed, a page
torn from your notebook, and the words in pencil.
Say nothing of love, or thanks, or penitence:
say only 'Eatherly, we have your message.'

NUCLEAR BLUE

By Joan Didion

Images hold us captive. We hear the word "reactor" and we imagine the nightmare towers, the futuristic silos, recent but permanent fixtures in the mind's middle distance, the famous still life from Three Mile Island. We imagine the dark steel of the fuel rods. We imagine the unearthly blue of the Cerenkov radiation around the core. We do not imagine ordering a hamburger or a sprout salad in a place next door to a reactor, nor do we imagine sitting on top of one and, say, reading the Social Scene column in the San Francisco Chronicle. For these and other reasons the site of the University of California's Berkeley Reasearch Reactor, half a block uphill and across the street from the north gate of the campus, tends to surprise people who are unfamiliar or uneasy with nuclear technology, tends to disturb them, to scramble the images with which they habitually interpret experience, to compel their attention and yet in certain ways to resist their interpretation.

This site, Etcheverry Hall, is a featureless concrete building of classrooms and offices spreading between Hearst Avenue and Ridge Road, one of those buildings that resemble parking structures and seem designed to suggest that nothing extraordinary has been or will be going on inside. On Etcheverry's east terrace, which is paved with pebbled concrete and bricks, a few students usually sit studying or sunbathing. There are benches, there is grass. There are shrubs and a small tree. There is a net for volleyball, and, on the day I visited Etcheverry, someone had taken a piece of chalk and printed the word RADIATION on the concrete beneath the net, breaking the letters in a way that looked stenciled and official and scary. In fact it was here, directly below the volleyball court on the east terrace of Etcheverry Hall, that the Department of Nuclear Engineering's TRIGA Mark III nuclear reactor, light-water cooled and reflected, went critical, or achieved a sustained nuclear chain reaction, on August 10, 1966, and has been in continual operation since. People who want to see the reactor dismantled say that it is dangerous, that it can emit deadly radiation and that it is perilously situated just 40 yards west of the Hayward Fault. People who run the reactor say that it is not dangerous, that any emission of measurable radioactivity is extremely unlikely and that "40 yards west of" the Hayward Fault is a descriptive phrase without intrinsic seismological significance. (This is an assessment with which seismologists agree.) These differences of opinion represent a difference not only in the meaning of words but in cultures, a difference in images and probably in expectation.

Above the steel door to the reactor room in the basement of Etcheverry Hall is a sign which glows either green or Roman violet depending of whether what it says is SAFE ENTRY, which means that the air lock between the reactor room and the corridor is closed and the radiation levels are normal and the level of pool water is normal, or UNSAFE ENTRY, which means that at least one of these conditions, usually the first, has not been met. The sign on the steel door itself reads only ROOM 1 1 4 0/ EXCLUSION AREA/ENTRY LIST A. B. OR C/CHECK WITH RECEPTIONIST.

I suppose that I had wanted to see the reactor because I was interested in the rhetoric around what had come to be called, as if nuclear fission were subject to the American democratic process, "the nuclear issue," interested in the ways in which we seemed to perceive modern history as something provisional, open to revision, up for a vote. It had been 79 years since Henry Adams went to the 1900 Paris Great Exposition to study Science exactly as he studied Mont-Saint-Michel and Chartres. It had been 34 years since Robert Oppenheimer saw the white light at Alamogordo. It had been 20 years since C.P. Snow delivered his famous "two cultures" lectures, and we seemed, in 1979, closer than ever to a kind of emotional Luddism, and further than ever from learning a language in which the Industrial Revolution meant anything but death.

In other words I was looking for a different metaphor, and, because it seemed suddenly derelict never to have seen an example of one of the central artifacts of our time, I followed the directions on the door of the reactor room, checked with the receptionist, and was issued a dosimeter to keep in my pocket. I was shown the TRIGA in the basement of Etcheverry by Tek Lim, the reactor manager, and Lawrence Grossman, a professor of nuclear engineering. The explained that the TRIGA we were seeing was a modification of the original TRIGA, which stands for "Training/Research/Isotopes/General Atomic" and was designed in 1956 by a team, including Edward Teller and Theodore Taylor and Freeman Dyson, that had set for itself the task of making a reactor so safe, in Freeman Dyson's words, "that it could be given to a bunch of high school children to play with, without any fear that they would get hurt." They explained that the TRIGA operates at a much lower heat level than a power reactor, and is used primarily for "making things radioactive." Nutritionists, for example, use it to measure trace elements in diet. Archaeologists use it for dating. NASA uses it for high-altitude pollution studies, and for a continuing study on how weightlessness affected the astronauts' calcium metabolism. Stanford is using it to study lithium in the brain.

Physicists from the Lawrence Berkeley Laboratory have been coming down the hill to use it for experiments in the development of a fusion, or "clean" reactor. A researcher from Ghana used it for a year, testing samples from Africa waterholes for the asenic that could kill the animals.

The reactor was operating at one megawatt as we talked. All levels were normal. We were standing, with Harry Braun, the chief reactor operator, on the metal platform around the reactor pool, and I had difficulty keeping my eyes from the core, the radiation, the blue shimmer under twenty feet of clear water. There was a skimmer on the side of the pool, and a bath mat thrown over the railing. There was a fishing pole, and a rubber duck. Harry Braun uses the fishing pole to extract samples from the specimen rack around the core. Harry Braun uses the rubber duck to observe the water movement. "Or when the little children come on the school tours," he added. "Sometimes they don't pay any attention until we put the duck in the pool."

I was ten years old when "The atomic age," as we called it then, came forcibly to the world's attention. (At the time the verbs favored for use with "the atomic age" were "dawned" or "ushered in," both of which implied an upward trend to events.) I recall being told that the devise which ended World War II was "the size of a lemon" (this was not true) and that the University of California had helped to build it (this was true). I recall listening all one Sunday afternoon to a special radio report called "The Quick and the Dead," three or four hours during which the people who had build and witnessed the bomb talked about the bomb's and (by extension) their own eerie and apparently unprecedented power, their abrupt elevation to that place from whence they had come to judge the quick and the dead, and I recall, when summer was over and school started again, being taught to cover my eyes and my brainstem and crouch beneath my desk during atomic-bomb drills.

So arresting were these impressions that it never occurred to me that I would not sooner or later--most probably sooner, certainly before I ever grew up or got married or went to college--endure the moment of its happening: first the blinding white light, which appeared in my imagination as a negative photographic image, then the waves of heat, the sound, and, finally, death, instant or prolonged, depending inflexibly on where one was caught in the scale of concentric circles we all imagined pulsing out from Ground Zero. Some years later, when I was an undergraduate at Berkeley and had an apartment in an old shingled house a few doors from where Etcheverry Hall now stands, I could look up the hill at night and see the lights of the Lawrence Berkeley Laboratory, of the cyclotron and the Bevatron, and I still expected to wake one night and see those lights in negative, still expected the blinding white light, the heat wave, the logical conclusion.

After a while I realized that I was no longer anticipating the blinding flash, and that the expectation had probably been one of those ways in which children deal with mortality, learn to juggle the idea that life will end as surely as it began, to perform in the face of definite annihilation. And yet I know that for me, and I suspect for many of us, this single image--this blinding white light that meant death, this seductive reversal of the usual associations around "light" and "white" and "radiance"--became a metaphor that to some extend determined what I later thought and did. In my Modern Library copy of The Education of Henry Adams, a book I first read and scored at Berkeley in 1954, I see this passage underlined: "...to Adams, the dynamo became a symbol of infinity. As he grew accustomed to the great gallery of machines"--he is talking about the machines at the 1900 Paris Exposition--"he began to feel the 40-foot dynamos as a moral force, much as the early Christians felt the Cross." After I had left the TRIGA Mark III reactor in the basement of Etcheverry Hall I wondered for a long time what Henry Adams would have made of the intense blue of the Cerenkov radiation around the fuel rods, the blue past all blue, the blue like light itself, the blue that is actually a shock wave in the pool water and is the exact blue of the glass at Chartres.

Joan Didion, from New West, 1979

Bulletin--World Friendship Center
FRIENDSHIP
Vol. 8 友 YU-AI 愛 1971.7
Managing Director--Tomin Harada, M.D.
1544 Midori Machi, Hiroshima, Japan

AMBASSADORS--The six persons selected by our American Committee to come this summer as Peace Ambassadors, will participate in Hiroshima and Nagasaki Day observances, meet Hibakusha (A-bomb victims) and others concerned for peace, and see the services rendered Hibakusha.

In Hiroshima, WFC directors, staff and former Goodwill Ambassadors will meet and plan a close cooperation between WFC and its recently reorganized American Committee. The new Chairman, Rev. Leland Wilson of LaVerne, CA and wife Doris are in the group. They will take part in regular activities of the Center including the popular World Friendship Night, and a meeting of our Guide Corps just being formed.

The last two weeks, the party will visit peace people in other Japanese cities and see points of social, historic and scenic significance. They will eat and sleep Japanese style in homes of WFC friends, spending some time, too, with personal friends. WFC and the Ambassadors share the expenses.

WE ARE MOVING!!!

Address us hereafter:

1544 Midori Machi
Hiroshima, Japan

Will you write us thus in your little book? We do not want to miss even one of your letters.

While we are sad to leave the houses and garden Barbara chose for WFC we anticipate being under one roof, not 50 yards apart. Our new home has five large tatami matted rooms, three opening together for gatherings. There is an office, a wide light kitchen and a garden.

Though old, the house is pure Japanese in style and decor.

COME AND SEE!

Friendship Center has had to ~~defer~~ defer its plan to send a peace emissary to the United States, but we hope to be ready by next summer.

WHAT KIND YOUNG PERSON has sent WFC a ¥1000 bill? In the mail the other day was a note, "I found this ¥1000, left it at the police station for six months, but no one claimed it. Use it for Peace." Many thanks, whoever you are!!

STAFF NEEDED--There is continual need for replacement on WFC staff. Foreigners usually give their efforts for a limited time. Mrs. Susu-Mago will live apart, working only part-time in this, her third year. The McNeils will leave next summer, after two years of service. So we are looking for a new person, to come, preferably by Jan. 1, 1972.

Won't you consider this service for yourself, and also let us know of likely prospects?

YOUR GIFT TOWARD THE WORK of WFC for friendship and peace is needed. If our aims and activities as pictured in each issue of YUAI appeal to you as important in the struggle for a decent, peaceful world, you will want to share in it. Remembering what you pay for war (in taxes) will you not give generously to build peace?

Our American Committee needs funds to match the $1500-2000 spent by WFC on the Peace Ambassador Project. This will help cover charter air fares, cost of preparations and some expenses in Japan. (Japanese hospitality minimizes this last.)

Your gift should be sent to: American Committee, WFC, 2425 E St., La Verne, CA, 91750.

DECOR WITH MEANING--Our thanks go to the Kobe Schweitzer Society which, through Tadashi Mukai has given WFC a rare portrait of DR. Schweitzer photographed at prayer. This came soon after receipt of a poignant color study of the A-bomb Dome, taken by Yuichiro Sasaki and presented by Kaoru Ogura, Curator of the Peace Museum and a WFC Counselor.

Another treasure is a turquoise banner made for WFC last summer by the La Verne Church of the Brethren. Cool, green letters spell "We have a hope and that hope is for—" and in glowing yellow on flames of red and orange, a huge "PEACE". Our thanks for all three.

AS THE 26TH ANNIVERSARY OF THE INHUMAN attack on Hiroshima approaches, we share with you a first-hand account by one of our Riji, a newspaper man.

- - - - - -

THE A-BOMB HELL--Shinichi Kato

I was reading the paper in line for a tram at a suburban station when there was a sudden green flash and I was thrown to the ground by a thunderous explosion. Dazed, I crawled a way and then began to run. Scrambling over the fallen roof of the baggage room, I fled toward the mountains, and so missed seeing the huge mushroom cloud over Hiroshima.

Around me, everyone was crying, "Where is safety? Where can we find a doctor?" Women looking like ghosts with hair and dresses half burned off, clutched babies in blistered arms. Others with kimono hanging open and leading children came staggering out of the city. This was the living hell that assaulted my eyes.

An hour later, I had returned across the tram bridge to the city. Those with the energy had escaped, leaving only the badly injured and the dazed in the streets. Tiny children pulled at half-dead parents and called after me, "Help, help!" If I were an artist, I would paint the scenes I passed through; they are burned into my memory. I can still hear the screams of the demented. Here is one scene:

Below the bridge, huddled under the stone embankment, lay men and women, their bodies naked and burned red. Too weak even to crawl, they lay piled like so many seals. A few in the death throes crawled across the sand toward the river, crying for water but never reaching it. Beyond them corpses dammed the river itself, mingling their bodies with the carcases of horses, cows and dogs, an unbearable sight.

I soon came to an open spot and saw that the city was a sea of fire. In the path of approaching flames, a man and woman were running back and forth screaming, "Our mother is buried under our house!" The fire was near enough to burn our faces; lending my strength to theirs, I tried to lift the roof. It would not budge.

The mother kept calling, "Escape, escape!" Answering only, "Her leg doesn't matter, pull," the two seized her hand and tugged, but in vain. Now the flames were upon us and the hand drew back under the house. Before our very eyes, she died.

Finally I came to my old home in the heart of the most wildly burning area. Even the sky seemed afire. I could not get near the house, where my mother was supposed to be. Suddenly, rain came down as though a bucket had been overturned. When it stopped, the ruins of my house still smoldered, and the carp floated, belly up on the pond.

I dug among the smoking timbers for forty minutes, but found no trace of Mother. Writing, "Shinichi is safe" on my card, I stuck it onto a stick and left. (Mother had gone out early to the fields, and was safe!)

SHINICHI KATO, Riji

I felt I must get to the newspaper office, so walked to an iron bridge that still stood. Feeling weak, I ate the lunch tied on my hip and this brought me to myself. For the first time I noticed my knees were bleeding from crawling on the asphalt, and nails from the baggage-room roof had pierced my feet. Determined not to let such trifles deter me, I limped on. The heat was oppressive. Blackened bodies of men and women lay everywhere, some with a spark of life left. They would cry, "Soldier, give me water," but there was no water. I had difficulty just in breathing. Lifting my hands in an attitude of prayer, I said, "Forgive me," and passed them by.

Arriving at the Chugoku News building, I found it an empty shell. Those who had been inside when the blast came, said that the shock wave had tossed chairs, tables and human beings about like so many straws. Then everything made of wood began to burn and the helpless workers burned with it. Those who could, fled, the badly injured to temples or schools for treatment. They soon died. With no decent way to dispose of bodies, the army dug huge holes and buried them.

Without presses, there was no work for Chugoku staff, so I started home with another reporter, Mr. Matsuura. His young daughter had been making firebreaks, and he had been hunting for traces of her. As we passed a fire cistern jammed with bodies of boys and girls, I had to look away while he searched gently among them, but in vain. (Later he found her safe.)

At the next bridge, we noted that as with all seven Hiroshima rivers, the banks were jammed with sufferers seeking water. (After four days the central areas were divided between army and navy. They collected the bodies, poured on gasoline and cremated them. Since this was the hottest time of year, the odor was beyond imagination.) It was a scene from the Buddhist Hell.

Somehow, I got home, to my family's joy. In June, I had left a city just before it was bombed and today, by leaving home 20 minutes late, I had been saved again. For this I feel a debt I can repay only by working to see that there is no more war.

The second night I had fever, vomiting and diarrhea. Exposure to the radiation caused the A-bomb disease in most people, but I think this purging saved me from the worst effects. My brother and sister were not so lucky. Sister died crying, "Avenge me on America!" I mourn when I recall this.

All men share the same fate, but always some have imposed their greed upon others. We must mature and develop a healthy competition in place of tyranny, so that all peoples can live together in peace under world law. I shall spend the rest of my life working for this.

KEN REMEMBERED-- Nakamura san, a Hibakusha, was younger then, by 26 years. She lived near the port in Hiroshima where troops and materiel were embarked. Men were often quartered in homes to await sailings, and Nakamura san treated such "guests" with especial kindness, knowing many would not return.

One evening she was showing her usual interest in the stories of the young men when one told a tale that sent her older brother on a quest. "Six months before I was born, he said, "my father left home for good. I wish I could meet him once before I go to war. Someone says he lives in Kure, wherever that may be."

Kure was nearby and Mr. Nakamura set out at once. He found the father and urged him to meet his only son. "You need say nothing of having left home," he said, "but your boy longs to know you."

The man agreed reluctantly, but the meeting proved as joyful for him as for his son, and the two telegraphed the mother to come, too. "The gods helped," says Nakamura san, "for Ken's sailing was delayed a week!"

The grateful boy and Nakamura san corresponded for a while. Then he married, took over a pottery, and often told his children about the wonderful meeting. One day he said, "Why don't we find Nakamura san and thank her?"

Loading his family into the car, he drove several hours, and at Hiroshima City Hall he learned that she was living at the A-Bomb Retirement Home. There he found her, bedridden and arthritis bound, but smiling. You can guess what his visit meant to her.

Ken had hand-finished a set of teacups with lids for her, and along with this beautiful story, Nakamura san has given two of them to WFC staff.

On June 30, Elsie, Masano, Kiyoko Kageyama and Charlotte all put on summer kimono and obi, and with the two precious cups in hand, we enjoyed a small tea party with the fifty bedridden members of the Retirement Home.

DR. HARADA WRITES (FURTHER) OF HIS TOUR

On April 2nd we took leave of Danilo Dolci and returned to Rome. The A-bomb film was to be shown to the Japan-Italian Society, but to our regret, the president, a Japanese, feeling that the showing in Europe might be dangerous, had cancelled it. However, thanks to the efforts of Stefano Bellieni, it was shown at the University of Rome.

From Rome, we went to Florence, Pisa, Milan and on Apfil 7, to Munich, where we found a bouquet and a message awaiting us at the hotel. That evening, at the home of Robert Jungk's friends, Dr. and Mrs. Mundt, we met many interesting professional people.

Talk ranged from the future of Europe, through Ludwig II of Bavaria and German music, the Japanese and European codes of chivalry and Mishima's suicide, to the relative position of men and women. The next morning, we had a beautiful drive to Ludwig's Castle of Music, Neuschwanstein in Fussen and Garmisch-Partenkirchen.

On April 9, Robert Jungk welcomed us warmly to Salzburg. At his beautiful home, while looking across the Salzach River, we discussed Hiroshima and the recent Hiroshima Conference.

The next day, in Vienna I showed the film to a group including Dr. Breuer of Sozial Korrespondenz, Dr. K. Schmidt the Austrian director of SERVAS, Frau Scherer, Austrian Quaker leader, Chairman Schwarcz, and many Quakers. During the projection, a viewer fainted!

In Paris, on the 14th, through the good offices of Ira Morris, we gave another showing. Many wise people, whose names I would like to include if there were space, came to see it. Then I wanted to visit Prof. Dr. Galtung of the Peace Research Center in Oslo, but a bout of indigestion had cut down my stamina, and so I had to forgo Norway.

So, after a journey of 26 days, we returned to Tokyo. I had had a unique experience and had met about two hundred people whom I hope to get to know better. In every country, people were enjoying peace and hoping for its continuation. However, it seemed that here, like everywhere else, there are few who are making every effort to achieve it.

FROM ASAHI NEWS, Dec. 22, 1960. "Last night our baby was born. As I'd hoped, it was a boy, but with deformed hands without thumbs. My wife was exposed, 3 or 4 kilometers from the A-bomb explosion in Nagasaki. Before our first child was born, I waited with joy mingled with indescribable fear. Pictures in movies made by Council Against Nuclear Bombs, of babies with two heads or one eye had made an indelible impression on my mind.

"But she is normal, now asleep near me. But in the maternity home a small life breathes who is destined to fight against his misfortune till he dies. Plastic surgery may help his twisted wrists, but Doctor says he cannot graft on thumbs. The child will cry thousands of times because of his deformity.

"Who is to blame? When he asks, 'Papa, who made my hands so ugly?' can I say only Truman, or the pilots who dropped the bomb are to blame for his hands? Did our nation, our generation, and I myself have nothing to do with it? Today, 16 years after the war ended, our country still confronts the real menace of nuclear warfare."

STILL TODAY, 26 YEARS AFTER!

WFC COMMITTEES IN ACTION--Five functional committees named in our new constitution have held their first meetings between June 14 and 27. Activities, besides relieving staff and ad hoc committees of their overload, is planning for the Ambassadors. It has set up a Guide Corps which after orientation will show visitors Hiroshima and help them understand the significance of nuclear warfare. Other interest groups will be formed as leadership and time are available.

Publications is up-dating our leaflets on Hiroshima and on WFC, and is publishing YUAI. Personnel has found a replacement for Masano Seo who will leave us in October to work and study in Canada. Promotion and Finance are working in cooperation with these committees.

Already a number of new workers have been drawn into these groups. It is our hope that others will be added as the program develops.

306

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Hiroshima, Japan

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A DRAMALOGUE
for
the 25th Year of the Nuclear Age

LEADER. Twenty-five years ago, a bomb was dropped on human beings—an atomic bomb. In an instant, the world we knew was changed.

Why are we here?
We're here for a vigil of silence and sharing,
A vigil for looking back.
We're here in commemoration . . . .

VOICE. Of what? Of the destruction of a city? Many cities were destroyed . . . .

LEADER. But not like this.
Listen to Shinzo Hamai, late Mayor of Hiroshima:

"On August 6, 1945, within just nine seconds, was brought to pass in Hiroshima the greatest pain and tortures that could ever be conceived by the human mind.....With our own eyes we witnessed the infernal scenes of people made to tread upon the "mountains of needles," people with empty eye sockets, people with mutilated arms and legs, people burnt alive in the raging fire or plunged into water to be drowned.

"IT WAS NOT A NATURAL CALAMITY OUT OF MAN'S CONTROL. IT WAS A CALAMITY CAUSED BY MAN'S WILLED HANDS."

REFRAIN. Humanity is outraged *in* America and *with* America. We must not misunderstand nor forget this indignation which is one of the most passionate forms of love.

SILENCE (1)

LEADER. During the past twenty-five years, a comparatively small number of people in this country have commemorated August the sixth . . . .

VOICE (angry). What about Pearl Harbor? Don't forget who started it!

LEADER (continuing) . . . . Most of our young people have heard about Pearl Harbor—but how many really know about Hiroshima? How many of *you* have actually listened to the voices of the survivors, have understood what they are trying to say?

Mayor Hamai has repeatedly emphasized: "The people of Hiroshima ask nothing of the world except that we be allowed to offer ourselves as an exhibit for peace. We ask only that enough people know what happened here and how it happened and why it happened and that they work hard to see that it never happens anywhere again."

We are holding this vigil tonight so that we may look back together—at the world as it was and at the world as it has become.

We are here in commemoration . . . .

VOICE. Of what? Of the death of a nation's soul? Listen to Herman Hagedorn who wrote, in 1946,

We are like survivors in Hiroshima,
The dead lie across our hearts and fall like black rain upon our souls.
Yesterday and tomorrow are removed from us by a searing flame of unbelievable heat.

Lord, have mercy upon us!

We are children and we must achieve the wisdom of maturity overnight!
We are little people and we must learn overnight to be great!

Lord, have mercy upon us!

Our fathers built a nation on the determination of peoples from many lands to get along together
And we have made a thing that has opened a chasm deeper and wider than the Grand Canyon between us and all other peoples!

How shall we rise to the challenge of this hour?"

SILENCE (2)

LEADER. Let us look backward at the world that was. On May1, 1940, President Roosevelt said:

"The bombing of helpless and unprotected civilians is a tragedy which has aroused the horror of all mankind. I recall with pride that the United States consistently has taken the lead in urging that this inhuman practice be prohibited."

VOICE. Five years later, on August 6, 1945, President Truman announced:

"Sixteen hours ago an American airplane dropped one bomb on Hiroshima . . . . The force from which the sun draws its power has been loosed against those who brought war to the Far East."

SILENCE (3)

VOICE (defensive, uncertain). But it saved half a million lives . . .

LEADER. According to the U.S. Strategic Bombing Survey Report of 1946,

SILENCE (4)

VOICE. The pilot of the plane that dropped the bomb wrote only two words in his log: MY GOD!

LEADER. As we sit here in silence, let us look back to the beginnings of the Atomic Age. What were *your* feelings when you first heard of the Bomb?

SILENCE (5)

VOICE (In a flat monotone). In a city called Hiroshima, 68,000 people were living. A bomb was dropped. 68,000 people were dead. A city was destroyed; but the war ended. That was all.

ANOTHER VOICE. But it was not like that. Maybe 68,000—or 168,000—were killed in the first instant. But after that were the fires, consuming those who were trapped beneath houses that collaped. There were the wounded who had no one to care for them—and the old people and the children who could not find food. There were those who died soon and those who are still dying from the effects of radiation. . . . More than 240,000 in all have died as a result of that single bomb.

ANOTHER VOICE. And those who survived—oh, God! those who survived! Listen to a Hiroshima poet, Shinoe Shoda:

"Isn't there any operation
To cut off my memories?
Let me break with the past!
Give me some treatment or I shall go mad!"

LEADER. We are here in commemoration . . . .

VOICE. Of what? Of a world where children *knew* they would have a chance to grow up?

VOICE (young). I can't even *remember* when I first heard of the atomic bomb! It's always *been* there—a part of my life like a terrible, threatening cloud so I couldn't even be sure I *had* a future!

LEADER. Listen to Dr. George Wald, winner of the Nobel prize.

"Are we to have a chance to live? We don't ask for prosperity or security, only for a reasonable chance to live, to work out our destiny in peace and decency, not to go down in history as the apocalyptic generation . . . .The thought that we're in competition with Russians and Chinese is all a mistake, and trivial. Only mutual destruction lies that way. There's life all over this universe, but we're the only men . . . It has become one world, a world for all men. It is only such a world that can offer us life and the chance to go on.

SILENCE (7)

A CHILD'S VOICE. What was our country like before the war?

SILENCE (8)

LEADER. When I was your age, it seemed to be a hopeful world. There were problems, of course, but children did not have to worry about them. We learned the Declaration of Independence at school and we were proud of what our country stood for. We sang *America the Beautiful*—and believed it. As we grew older, we began to realize that it wasn't all beautiful, the words were not always true, but still there seemed to be time to work things out—we had faith in the future, in our elders . . . .

VOICE (young, anguished). WHAT HAVE YOU DONE TO THAT WORLD? *GIVE IT BACK TO US!*

SILENCE (9)

LEADER. How many of us can remember the warnings and prophecies we heard in the first days and weeks after the Bomb?

VOICE. Hanson W. Baldwin, the military analyst for the New York Times, wrote on August 7, 1945:

" . . .We have sowed the whirlwind. . . We have been the first to introduce a new weapon of unknowable effects which may bring us victory quickly but which will sow the seeds of hate more widely than ever. We may yet reap the whirlwind."

(Allow a silence between each reading.)

VOICE. James F. Byrnes, Secretary of State, said:

"Today the world must take its choice. There must be one world for all of us or there will be no world for any of us."

VOICE. There was an editorial in all the McGraw-Hill publications:

"At one giant stride our scientific and technological development has so far outdistanced our social engineering that we have no choice but to turn our full powers of creative imagination to control the forces we have unleashed and to bend them to man's use rather than to his destruction."

VOICE. The editorial in LIFE, on August 20, said:

"Our sole safeguard against the very real danger of a reversion to barbarism is the kind of morality that compels the individual conscience, be the group right or wrong. The individual conscience against the atomic bomb? Yes, there is no other way."

LEADER (repeats softly, thoughtfully). "The individual conscience against the atomic bomb."

VOICE. Prof. Moritake, a survivor of Hiroshima, likes to call it the "chain reaction of the spiritual atom."

SILENCE (10)

LEADER. On August 5, at 7:15 pm EST—it is thirteen hours later in Hiroshima—mankind completes the twenty-fifth year of the Atomic Age. Where have we gone during this quarter century of grace? Have we achieved that wonderful world without war—the world where nuclear energy will become the servant of all mankind?

VOICE. The bombs we are stockpiling today are 2500 times more powerful than the bombs that destroyed the cities of Hiroshima and Nagasaki. Of course we won't use them—but by our very acceptance of their ultimate threat we have made everything short of nuclear war acceptable—to nations and to the individual.

VOICES Germ warfare.
  Experiments with bacteriological war.
    Napalm.
      Fragmentation bombs.
        Phosphorus.
          Defoliants.
            Nerve gas.
Assassination . . . .
    My Lai . . . . .

LEADER. We bomb civilians, incinerate children, set dogs upon our own people, and shoot down those who dissent. We are drunk with power. We have appointed ourselves policemen to the world. We send our youth halfway around the globe to kill defenseless people in the name of protecting defenseless people. And in our own cities, our own homes,—we are afraid.

VOICE. "What military victory can pay for a civilization's loss?" Charles Lindbergh asked. "Hiroshima was as far from the intention of the pure scientists as was the Inquisition from the Sermon on the Mount."

LEADER (urgently). What does Hiroshima *really* mean?

VOICES. "A world of prosperity for everyone?"

or, "Billions for defense?"

"One world with liberty and justice for all?"

or, "Nuclear blackmail, power politics, a balance of terror?"

"War must be abolished! New thinking is required!?"

or, "Anything short of nuclear war is acceptable.
It's only 'conventional war.'?"

LEADER. WHAT DOES HIROSHIMA *REALLY* MEAN?
to our nation?
to mankind?
to *YOU?*

SILENCE (11)

LEADER (softly). The people of Hiroshima ask nothing of the world except that we be allowed to offer ourselves as an exhibit for peace. We ask only that enough peoples know what happened here and how it happened and why it happened and that they work hard to see that it never happens anywhere again."

CHORUS OF VOICES. "Never *ANYWHERE* again!"

(Antiphonal, rhythmically rising)

No More Hiroshimas means
  No more Pearl Harbors means
    No more Koreas means
      No more Vietnams means
        No more Cambodias means
          NO MORE WAR!

LEADER. How shall we rise to the challenge of this hour?

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Future of Nuclear Power Questioned

WASHINGTON (AP)—Nuclear power poses such a threat to safety, peace, civil liberties and sound economy that it may never develop into the worldwide energy source once envisioned, according to the assessment of a private study group.

Worldwatch Institute, a Washington-based nonprofit research organization, Saturday released a study that posed a generally pessimistic picture of nuclear power.

Denis Hayes, author of the report, said worldwide sentiment against nuclear power is growing, adding, "The world is already beginning to rethink the consequences of a future based on nuclear energy."

Hayes told a news conference he has concluded that conservation and development of such alternative energy sources as wind and solar power are the best solutions for world energy needs.

Hayes said the spread of nuclear power and proliferation of nuclear weapons are inseparably linked. Nuclear material for peaceful power can be diverted for bombs when controls are inadequate, he said, adding that India had done just that.

At the end of 1975, there were 158 commercial reactors in 21 countries, and many more planned or under construction, the study said.

"Widespread weapons proliferation is sure to follow on the heels of commercial nuclear power facilities," Hayes said. "With each additional finger on the nuclear trigger, the chances of an accidental or intentional nuclear war grows greater."

A shortage of uranium fuel will increase costs and push the move toward planned plutonium powered reactors, the report said. Plutonium, a radioactive by-product of uranium power, has been proposed as a fuel produced by so-called breeder reactor to power other reactors.

If nuclear development follows original plans, Hayes said, 440 million pounds of plutonium would be produced by the year 2020. The highly toxic substance could be used to make bombs not only by governments but also by terrorists.

"Thievery inside plants or external raids could put plutonium in the hands of terrorists," Hayes said.

To counter terrorists, governments will have to increase police measures. Hayes said this is likely to lead to more authoritarian societies in which civil liberties are violated in the name of security.

Hayes said nuclear power costs more than most figures indicate because many true costs are hidden by government-sponsored research and investment.

Buried Atomic Waste Leaking in Kentucky

1/76

WASHINGTON (UPI)—Traces of plutonium and other radioactive wastes have been detected hundreds of feet from where they were buried in Kentucky, prompting a review of U.S. waste disposal methods, the Environmental Protection Agency said Wednesday.

William D. Rowe, head of the agency's radiation monitoring program, said the unexpected radiation migration posed no public health hazard.

But, he said, it means new methods must be found for getting rid of low-level industrial atomic wastes.

If the present movement continues, he said, the disposal site at Maxey Flats, Ky., may have to be enlarged.

There are similar burial sites for low-level, industrial atomic wastes at West Valley, N.Y.; Barnwell, S.C.; Sheffield, Ill.; Beatty, Nev., and Richland, Wash. The agency said it had no information about migration of radiation at these sites.

None of the wastes pose the high radiation hazard of such atomic debris as spent reactor fuel, which is disposed of under much tighter controls.

The wastes, such as contaminated clothing and resins used to remove radiation from nuclear reactor parts, were buried between 1963 and 1972 in trenches in a shallow landfill. Some wastes were put in metal containers, Rowe said, and others were not.

All articles clipped
from Los Angeles Times.

Radioactive Waste Leaks Found in Atlantic, Pacific

WASHINGTON (AP)—A federal government scientist said Friday he has found traces of two radioactive substances contaminating the ocean floor off the East and West coasts of the United States.

Plutonium and cesium appear to have leaked from drums of low-level radioactive waste dumped in the ocean 120 miles east of the border between Maryland and Delaware and 40 miles west of San Francisco, according to Robert S. Dyer, an oceanographer with the Environmental Protection Agency.

Dyer, in an interview, stressed that the apparent contamination "has not yet translated itself into any health hazard."

The leakage was discovered among a fraction of the more than 60,000 55-gallon drums dumped off the two coasts from 1946 to 1970 under a license granted by the Atomic Energy Commission, according to Dyer.

The Atlantic dump site was used for the disposal of about 14,300 drums of such radioactive wastes as wiping cloths, coveralls and dead experimental animals, Dyer said. The oceanographer conducted his survey in the summers of 1974 and 1975 using the manned submersible, Alvin, equipped with a sonar device and underwater cameras.

The Pacific dump site, near the Farallon Islands west of San Francisco, was used to dispose of approximately 47,500 drums of low-level radioactive waste, Dyer said. The search of this area was made with the help of CURV 3, an underwater recovery vehicle operated by the Navy.

In a paper submitted to the International Atomic Energy Agency in March, Dyer wrote that core samples taken in the mud and sand near the Pacific dump site showed the level of plutonium contamination to be from two to 25 times higher than the maximum concentration expected from weapons testing fallout.

At the Atlantic site, cesium concentrations were three to 70 times higher than the maximum expected fallout concentration, Dyer wrote.

Radioactivity levels of 150 microrads an hour—18 times the allowable maximum—were monitored for two hours at Ft. Griswold State Park in Groton, Conn., when a heavy layer of air kept discharges from a nuclear power station from dispersing. The radioactivity set off alarms at the nearby Electric Boat Division of General Dynamics. The alarms warn workers of increased radioactivity near nuclear submarines. Environmental officials said the radioactivity was negligible in terms of yearly maximum allowable levels.

Leakage from an American-built nuclear power plant in India caused radioactivity to spread along a nearby shore and affect the local fish-eating population, a Senate committee was told. The report, released by Sen. Alan Cranston (D-Calif.) at a Senate Government Operations Committee hearing, was prepared by Dr. Clifford Beck, onetime head of the Atomic Energy Commission's government liaison office, after a visit to the plant at Tarapur in western India in 1972. The report also cited problems at a second reactor there—fuel leakage, valve and pump problems and radioactivity buildup.

★ Los Angeles Times Sat., Mar. 13, 1976—

Trail of Radiation Spread in Nevada

BEATTY, Nev. (UPI)—Radioactive material has been carried out a Nevada nuclear waste dump indiscriminately for more than a decade, and populated areas as far as Las Vegas may be contaminated, it was learned Friday.

Nuclear Engineering Co., a Kentucky-based private company that operates five of six nuclear storage facilities in the United States, has a license from the state of Nevada as well as the U.S. Nuclear Regulatory Commission to operate the 15-acre disposal site, but the NRC suspended the license Friday.

Small amounts of radiation, which state Human Resources Director Roger Trounday said were not at a level to be injurious to health, were found by survey teams during the past several days on tools, compasses, clocks, dials, electrical motors and paneling owned by residents of this small Nevada community.

As recently as Feb. 24, Walter Horton, supervisor of radiological health for the state health division, said the Beatty storage facility had never caused a problem. He said the facility was inspected twice a year by the state and there were no indications of radiation contamination. Horton made the remark when asked to comment last month on incidents of radiation leaks from nuclear disposal sites in Kentucky and New York also operated by Nuclear Engineering Co.

State and federal government teams launched a door-to-door survey for radiation contamination Monday when the state closed the Nuclear Engineering Co. plant 11 miles south of here after citizen complaints of rumored contamination.

"The contamination may be widespread, perhaps into Panaca and even Las Vegas," said an informed government source in Beatty who asked that he not be identified. "Building houses with available materials and picking up things in the desert is a way of life out here. Radioactivity even has been found on vegetation in the desert indicating something contaminated was carried through the area."

Contaminated objects found in homes by state and federal survey teams this week were returned to the disposal site. But scientists agreed the radioactivity could be spread to objects or people by merely touching the contaminated item.

Gov. Mike O'Callaghan said Thursday he was extremely concerned about the situation and was in constant touch with crews at the scene and with officials in Washington.

O'Callaghan said the state investigation showed unauthorized removal of radioactive materials from the nuclear waste disposal plant may have occurred as long as 10 years ago.

Inspection teams also were investigating the possibility that not only radioactive material but also dangerous chemicals were removed from the disposal site.

BEST COPY AVAILABLE

All articles clipped from Los Angeles Times. 1975-1976 mostly.

1976

Nuclear Agency Proposes Fining Two Atomic Plants for Security Violations

WASHINGTON (UPI)—The Nuclear Regulatory Commission Tuesday proposed fining two Pennsylvania atomic fuel plants $26,500 for failure to adequately protect against intruders and the theft of bomb-grade nuclear material.

An NRC spokesman said the civil penalty proposed for the Babcock and Wilcox Co. plants at Apollo and Leechburg, Pa., is the largest ever sought by the agency in connection with physical security violations. The NRC is the successor to the Atomic Energy Commission.

The two plants process uranium and plutonium for use in experimental reactors and for national security programs.

The NRC Office of Inspections and Enforcement proposed the fines after an inspection of the plants which was completed March 3 turned up 12 alleged violations of security rules dealing with such things as alarm systems, storage practices and searches of packages, the spokesman said.

NRC officials said the Babcock and Wilcox plants at Apollo and Leechburg have had repeated problems with physical security requirements in recent years.

They said the plants were fined $12,170 for violations in 1974, just before the physical security regulations were tightened in response to growing concern about nuclear safeguards, and a notice of violations was issued in 1975 without any fine.

Several of the five violations cited in 1975 also were among those reported in the most recent inspection, the spokesman said, even though the company agreed last year to correct those deficiencies.

"We did not feel the extent of improvement had been what we hoped for," the spokesman said. "It was the repetitive nature that led us to propose the civil penalty."

The spokesman refused to disclose the specific details of the alleged new violations for security reasons.

"Basically they involve things that are supposed to keep intruders out of the plants and that are supposed to keep valuable nuclear materials in," he said.

The spokesman said problems reported by the NRC inspectors included inadequate maintenance of alarm systems, improper storing of bomb-grade nuclear material, failure to follow procedures for searching or monitoring packages entering or leaving the plants and failure to test or calibrate certain physical security equipment.

Babcock and Wilcox will be given 20 days to either pay the fine or to protest it, the spokesman said.

A-Power Plant to Sh

1976

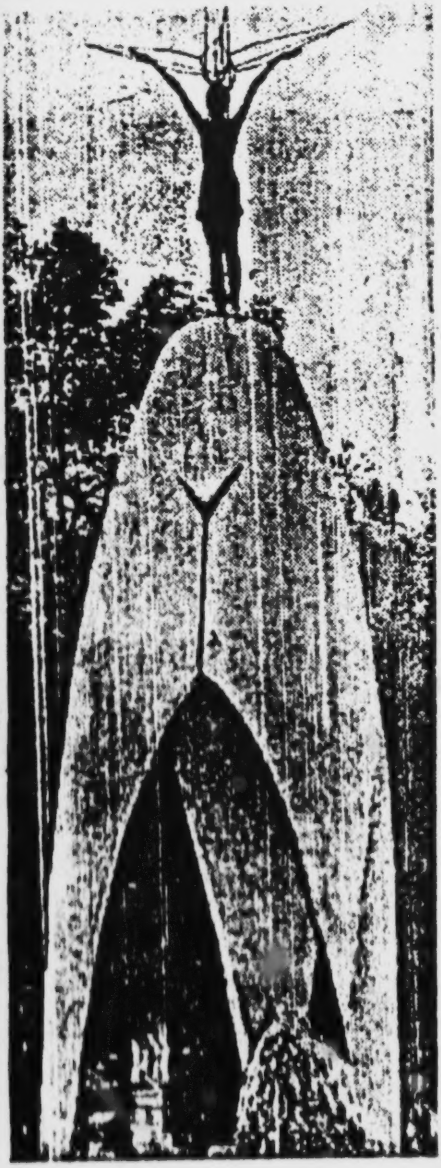
The Rancho Seco Nuclear Power Plant will be shut down for the remainder of the summer for repairs, costing $6.2 million in lost revenue and repairs, said a spokesman for the Sacramento Municipal Utility District. The $375 million plant, which has been in full operation for only 14 weeks since its April, 1975, opening, has cost the district $14.2 million in unforeseen expenses. The current shutdown will be to replace the coils in the turbine of the plant.

Radioactive Materia

Highly radioactive material has been leaking from nuclear generator storage pits near Miami into Biscayne Bay for more than two years, the Miami Herald reported. The newspaper said the Florida Power and Light Co. and federal officials have known about the storage pit leaks but have failed to plug them because the radioactivity is too intense for humans to work in the pits. The Herald quoted the FP&L as saying the leaks were minor and not a threat to the public. The radioactive water is spilling from one pit at a rate of 90 gallons an hour, the Herald said.

Leaking radioactivity from spent fuel storage tanks at a Florida Power & Light Co. nuclear plant is not hazardous and cannot be stopped, officials of the company said. "The leaks are undesirable and we would like to get rid of them, but they are no safety hazard," said A.D. Schmidt, the utility's vice president for power resources. The company will go ahead with plans to triple the capacity of its Turkey Point Plant, officials added. They said attempts to stop the flow of radioactive water from the leaks has been hampered by intense radioactivity inside the tanks, which are heavily shielded multistory buildings of concrete and steel adjacent to the nuclear reactor. The plant is on Biscayne Bay 25 miles south of Miami.

A nuclear safety expert said a federally licensed Oklahoma plutonium plant plagued by frequent radiation contamination incidents and lax security was one of the worst run nuclear plants he had seen. Karl Z. Morgan, involved for 30 years with radiation protection at federal nuclear installations, told a House subcommittee that with the possible exemption of primitive uranium mines, "I have never known of an operation in this industry that was so poorly operated" as the Kerr-McGee Corp.'s plant in Crescent, Okla. Hearings have been focused on the contamination charges of Karen Silkwood, a union officer at the plant and her 1974 death in an auto crash.



Hiroshima: Relief Society President Tells Of Atom Holocaust

By WILLIAM B. SMART

Deseret News Executive Editor

HIROSHIMA, JAPAN

It will be a beautiful day, the young mother decided. She stood in front of her house, her year-old baby in her arms, warming in the morning sun. Idly, she watched three planes approach from the south.

She felt no concern. The bombers were high, very high. There had been no air raid warning. Probably they are heading for the shipyards and industrial plants 300 miles to the north, she told herself.

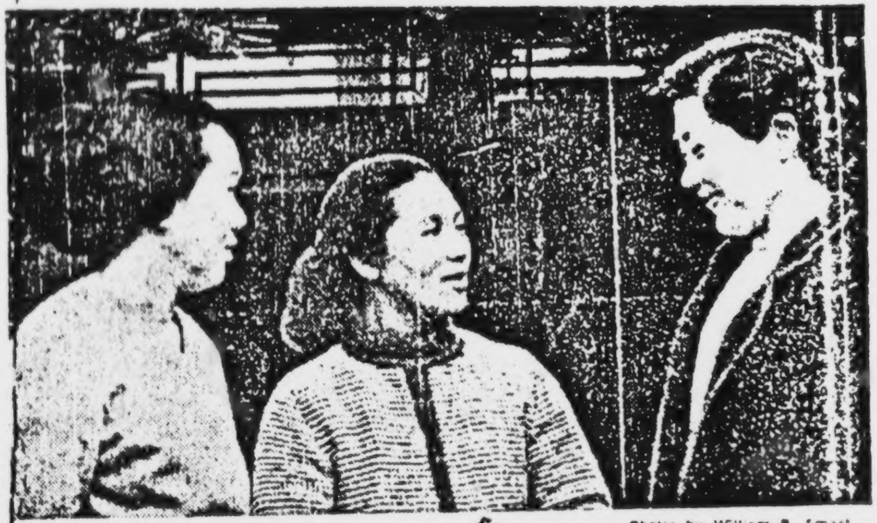
Inside the home, her two-year-old called. She glanced at her watch. Eight fifteen. Past time to fix breakfast for the children, and for her mother and sister.

But just a few minutes more in the sun. It felt so good. And it would be such a beautiful day.

The day: Aug. 6, 1945. The place: Hiroshima.

Yoshiko Nakamura, the young mother, never felt the terrible heat surge that followed the cataclysm that blasted her into unconsciousness. Neither did her baby; it died instantly.

When consciousness pushed through the red haze, the beautiful day was sheer horror. Her mother and sister lay dead in the wreckage of what had been home. A feeble cry came from her terribly burned two-



Photos by William B. Smart

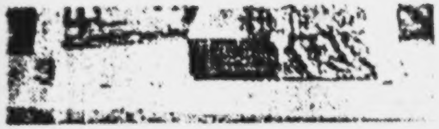
Memories of atomic bomb have not faded for Church members, Yoshiko Naito, Yoshiko Nakamura and Hirako Shibata.

rateful people as Sister Nakamura, several times Relief Society president of the Hiroshima Branch. She has cared for their ick, helped bury their dead, taught them o be better mothers, helped them learn he Gospel, as Relief Society presidents ave done the world over.

And she is happy. She has never remarried since her husband died 10 years ago in a special hospital for those who developed ickness as a result of the atom bomb.

"She has been a great Relief Society president," reports District Pres. Masihiro Sumigoshi, through another interpreter, Elder Rick Woodbury of Salt Lake City. "She really cares about the people."

Like Relief Society presidents everywhere, part of her concern is bringing beauty and creativity into the lives of Church members. As a seamstress by profession, she has been the backbone of the Relief Society bazaars the Hiroshima-



Peace monument at Hiroshima.

"I took him to the river and splashed water on our burns." Her eyes darkened with the pain of the memory. "But it did no good. He died in 33 days."

Twenty-five years later, that bereaved mother is known to a hundred or more

Young Sunday School children learn truths of Gospel in city once destroyed by an atomic bomb.

replace those who died that Aug. 6.

"All these are my family now," she said, indicating the 50 or so members and investigators leaving the Hiroshima Branch sacrament meeting.

How she is alive today, Mrs. Nakamura hardly knows. Her home was one kilometer — six tenths of a mile — from the blast center, well within the deadly circumference of virtually complete destruction and mortality.

"As far as I could see no house was standing, hardly anyone alive," she recalls.

She was badly burned on the face, shoulders, arms and legs. "For three years, I had no hair at all," she related through Elder Thomas Peihupa, a handsome Maori missionary from New Zealand. "My teeth hurt so I couldn't eat solid food for a year. My legs were full of splinters and I couldn't walk for 3 months."

But there are hardly any scars today, physical or psychological. Her dark eyes sparkle as she talks of the joy she has found.

"At the time we thought Americans were very cruel to drop such a weapon. But in time we realized that this was war. I have no resentment for America now."

"Ten years ago my husband died from the affects of the bomb. We had talked of joining the Christian Church but did nothing about it. Now it was too late for him. I thought I might soon die, too, before I could join. I felt I had to do something, but I didn't know what, I prayed for help."

"Then, in four months, the missionaries came to my door. I understood their message and soon after was baptized."

"I have been so happy. This was really an answer to my prayers."

It was an answer to a lot of other people's prayers, too.

In new, modern Hiroshima City, a museum tells the story of Aug. 6. How the Neola Gay and two escort B-29s took off from Tinian Island on a mission that would shake the world. How at exactly 8:15 a.m. the bomb exploded at 1,800 feet over a city of 240,000 people, killing 70,000 of them. How virtually every building within a 2¼ mile radius was blasted or burned to the ground. How black, sooty rain fell on the city, burning whatever it touched. How granite blocks were charred, glass bottles fused, human "shadows" left forever imprinted as bodies of victims shielded flat surfaces from the blast. How experts predicted nothing would grow in the charred, radiated soil for 75 years.

Nearby stands a poignant little monument festooned with thousands of strings of paper cranes folded by Japanese school children as a gesture for peace. The story goes that a Hiroshima girl, wasting away from her bomb injuries, was told — apparently to divert her mind from her suffering — that if she could fold a thousand paper cranes, "peace would reign forever on earth. She tried, but lost the race with death. Now thousands of other children carry on her effort.

Peace does indeed reign in Hiroshima, grown now to 550,000 people. Cherry blossoms fall on soil that 25 years ago seemed hopelessly sterile. In a city where children lay charred and silent a quarter century ago, today's children happily respond to the warmth and love of Sunday School teachers.

Peace reigns now, and the strings of paper cranes symbolize the earnest hope of Japan's millions that it will continue.

Mrs. Nakamura knows that, like faith, hope without works is dead. She and others like her have found their work, and their happiness, in a gospel of love and faith and eternal hope, the acceptance of which by mankind can mean there will never be another Hiroshima.

LA Times - June 30 1987

A-Test Victims Can't Sue U.S., Court Decides

By KIM MURPHY,
Times Staff Writer

Survivors of government employees who developed cancer after exposure to radiation from atmospheric nuclear testing cannot sue the government or its contractors for damages, a federal appeals court ruled Monday.

In a landmark decision that could bar legal compensation for an estimated 250,000 workers who may have been exposed to radiation during atomic weapons testing in the 1950s, the U.S. 9th Circuit Court of Appeals ruled that courts cannot be asked to second-guess safety precautions taken on behalf of the exposed workers.

Moreover, families of military and civilian personnel who died as a result of radiation-related cancers have no recourse to sue the government simply because it failed to warn them of the potential hazards until years after the fact, the appeals court ruled.

'Inherently Dangerous'

"Nuclear weapons testing was known to be an inherently dangerous activity . . . [and] the need to balance risks against test objectives was particularly acute. . . ," a three-member panel wrote in concluding that the government had properly exercised its discretionary powers in requiring military troops to participate in the testing program.

The court's ruling, written by Judge J. Blaine Anderson, was in response to 31 cases involving nuclear tests over the Marshall Islands and the Nevada Test Site between 1946 and 1963, when atmospheric testing was banned.

Two of the plaintiffs claimed that they were also exposed to radiation during the bombing of Hiroshima and Nagasaki. All but three of the workers involved in the suits have since died of cancers they claimed resulted from the radiation exposure.

In their lawsuits, survivors have accused the government of failing to warn military and civilian workers of the potential hazards of

Please see COURT, *Page* 10

Los Angeles Times — June 30, 1987

COURT: Suits by Atomic Test Victims Barred

2

Continued from Page 1

radiation exposure and failing to take proper steps to prevent them from being exposed to dangerous levels.

In some of the testing at Bikini Atoll after World War II, there was in many cases "literally no decontamination plan," said plaintiffs' attorney Alan W. Sparer of San Francisco.

"They were literally using coconut husks to scrape the ships down to decontaminate them, barefoot. There was no special equipment, no training and no plan as to what to do."

Plaintiffs also challenged the government's failure to issue warnings on potential radiation hazards from the testing or recommend medical follow-ups until 1977, when the federal Centers for Disease Control detected a cluster of leukemia cases among test participants.

At that time, the government began assembling radiation exposure data and notifying test participants and providing medical examinations for those whose exposure had been the greatest.

In their lawsuits, exposure victims claimed that they should have been entitled to use of Veterans Administration hospitals and service-related disability payments.

The appellate court, in a decision nearly identical to that of a U.S. District Court judge who originally heard the cases, ruled that the government's broad immunity to lawsuits when it is exercising its discretionary powers bars damage claims.

"Escalating international tensions . . . led the government to assign the highest priority to the development and production of nuclear weapons. Weapons tests were an essential part of that effort," the court ruled in an opinion largely drafted from U.S. District Judge William W. Schwarzer's original decision.

The weapons testing "was known to be an inherently dangerous activity," but the tests were conducted only after thorough reviews of safety procedures and a weighing of the risks involved, the court said.

"A court would be ill-equipped to evaluate the judgments concerning safety made by those officials based on the exigencies of the moment," the court concluded.

Plaintiffs also challenged a 1984 law that exempts private contractors who worked with the government on the weapons tests from liability, a law that provides that the government is "the only remedy" in radiation suits.

The court also rejected that challenge, ruling that Congress was acting within its authority when it granted immunity to the contractors, who included the University of California's Lawrence Livermore Laboratory, Sandia Corp. and Reynolds Electrical & Engineering Co.

A former Justice Department attorney who represented the government, Marc Johnston, said he could not comment on the ruling until he had seen it.

Sparer, who said he will appeal the decision, complained that victims of the radiation testing have been foreclosed from recovering damages from the government while families of several of the astronauts killed in the space shuttle Challenger explosion have received settlements exceeding $750,000 each from the government and its contractors.

"The space program is as much of a government activity as the atmospheric testing program, but the difference is that these people have been forgotten because it occurred a long time ago, and because the government was, during the '50s and '60s, so anxious to suppress any possible suggestion that atomic testing could be harmful," Sparer said.

"These people are not out to make a fast buck. They have never gotten the same veterans' benefits as anybody injured in World War II got," he said.

12/87

COMPLETION (Value 15)

DIRECTIONS: Fill in each blank with the correct word or words. Most of the questions require a name or a number.

1. Ota and Kyo are ____________________.
2. The great mystery, at first, to the Japanese doctors were the dreadful ____________________ on many of the injured.
3. ____________________ and rice, salvaged from the mission, fed close to a hundred of the refugees.
4. Because Father ____________________ was terrified of earthquakes, the Jesuits' mission home withstood the shock of the bomb.
5. A ____________________ added to the sufferings inflicted by the bomb, fire and rain.
6. With her dead baby in her arms, Mrs. ____________ sought her soldier husband.
7. The bomb killed Hiroshima's people and destroyed Hiroshima's building but stimulated Hiroshima's ____________________
8. As a specimen of the strange atomic bomb sickness, Father Kleinsorge became a ____________________ in Tokyo.
9. When she learned that people might enter Hiroshima without any peril from radiation, Mrs. Nakamura sent for her ____________________.
10. The new mission house for the Society of Jesus was erected without ____________________.
11. Scientists have concluded that the bomb's heat on the ground at the center of the explosion must have been ____________________ degrees C.
12. Disposal of the dead, by decent ____________________ and enshrinement was a greater moral responsibility to the Japanese than adequate care of the ____________________.
13. His having disappeared during the explosion, Dr. Sasaki borrowed the ____________________ of a wounded nurse.
14. Most homes in Hiroshima had wooden frames and walls supporting a heavy ____________________ roof.
15. In Japan, ____________________ is important even to institutions.

H-61

SHORT ANSWER (Value 5)

DIRECTIONS: Write your answer on the line opposite each question. A few of the questions may be answered by "Yes" or "No"; most of the questions require a name or a number.

____________ 1. How many of Hiroshima's modern buildings could again be used without major repairs?

____________ 2. On how many islands does Hiroshima lie?

____________ 3. Did the naval hospital ship ever arrive?

____________ 4. Is a drop in the white-blood-cell count a symptom of the second stage in radiation sickness?

____________ 5. What Psalm did Mr. Tanimoto read to the dying Mr. Tanaka?

THE PERFECTION BOOK REVIEW TEST

Title of Book Reviewed: Hiroshima

Author of This Book: John Hersey

F. S. BELCHER, JR., PH. D., West Virginia State College

Name of Pupil ____________________		To be filled in by the teacher
Grade in School ____________________		Highest score possible 50
City ____________	State ____________	Actual score (No. right) ____________
Date ____________	Class ____________	Teacher ____________

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English 2
Appendix

MULTIPLE CHOICE (Value 20)

DIRECTIONS: There are four choices to complete each of the following questions; only one choice is correct. Make your choice carefully and place the number in the parenthesis at the left of the question.

( ) 1. Hiroshima is a (1) romantic story, (2) true story, (3) terror story, (4) war story.

( ) 2. Hiroshima is a series of (1) biographies. (2) autobiographies, (3) news reports, (4) diaries.

( ) 3. Hiroshima originally appeared in the (1) Atlantic Monthly Magazine, (2) Saturday Evening Post Magazine, (3) Life Magazine, (4) New Yorker Magazine.

( ) 4. Hiroshima was published in book form in (1) 1918, (2) 1949, (3) 1946, (4) 1947.

( ) 5. By Eastern Standard Time, the atomic bomb flashed above Hiroshima at fifteen minutes past (1) 3:00 a.m., (2) 6:00 p.m., (3) 5:00 p.m., (4) 4:00 a.m. on

( ) 6. (1) August 5, 1945, (2) August 7, 1945, (3) August 8, 1945, (4) August 6, 1945.

( ) 7. The soldier husband of Mrs. Nakamura had been dead (1) three years, (2) five years, (3) one year, (4) six months.

( ) 8. While struggling to carry their injured co-workers to the Novitiate, the priests found a (1) car to travel in, (2) cart to lay them in, (3) motorboat, (4) case of rice cakes.

( ) 9. One of the strangest sights Father Kleinsorge saw in the refugee park was (1) a boy playing an accordian, (2) two women playing chess, (3) a man singing to a dead dog, (4) a woman mending a small tear in her kimono.

( ) 10. When the atomic bomb flashed, Dr. Sasaki was (1) waiting for the street car to take him to the Red Cross Hospital, (2) reporting to the chief surgeon, (3) examining a patient, (4) enroute to the hospital laboratory.

( ) 11. To prove himself a good Japanese, American educated the Reverend Mr. Tanimoto (1) enlisted in the army reserve, (2) joined the citizens' brigade to man hillside shelters, (3) accepted the chairmanship of the Neighborhood Association, (4) organized citizens' night patrols.

( ) 12. Blood transfusions were denied Father Kleinsorge because if struck with a needle he may (1) not stop bleeding, (2) develop sores that will not heal, (3) go into shock, (4) have a nervous spasm.

( ) 13. When the atomic bomb flashed, Mrs. Nakamura's children were (1) taking a nap, (2) eating peanuts, (3) playing in the yard, (4) dressing to go to the air raid shelter.

( ) 14. When the atomic bomb flashed, the Reverend Mr. Tanimoto (1) threw himself between two rocks in the garden, (2) rushed into the house and fell among the bedrolls, (3) ducked behind the large cabinet in the cart, (4) dashed for the hillside dugout.

( ) 15. Asano Park, a main haven for refugees, was saved from the fire by (1) bucket brigades, (2) rain, (3) the shifting of the wind, (4) a fire lane.

( ) 16. (1) Two, (2) Three, (3) Four, (4) Five of the main characters in Hiroshima have children.

( ) 17. When the bomb flashed, Dr. Fujii was (1) examining a patient, (2) walking with his friend to the station, (3) eating breakfast, (4) reading his morning paper on the hospital porch.

( ) 18. The East Parade Ground was a (1) military area, (2) stadium, (3) park, (4) field for the Emperor's cavalry.

( ) 19. When the bomb flashed, Toshiko Sasaki was (1) preparing food for her family at the hospital, (2) decorating the company's auditorium for a memorial service, (3) checking the inventory file, (4) sitting at her desk.

( ) 20. Father Kleinsorge was awed by the (1) ghastly wounds of the people, (2) screams of the injured, (3) destructive force of the explosion, (4) the silence of the people.

TRUE-FALSE (Value 10)

DIRECTIONS: Some of the following statements are true; others are false. Unless the statement is entirely true, it is false. If true, mark it T; if false, mark it F.

( ) 1. "Believing it was for the Emperor's sake, the people of Hiroshima died manly."

( ) 2. The Kataoka children were united with their family.

( ) 3. From their detailed investigations, Japanese scientists knew that a plutonium bomb had exploded at Hiroshima.

( ) 4. To quench thirst the Japanese chewed tea leaves.

( ) 5. Dr. Fujii and Dr. Machii agreed that Hiroshima had been hit by a "Molotov Flower basket."

( ) 6. A peculiarly Japanese institution is a private, single-doctor hospital.

( ) 7. Hiroshima had been bombed twice before the atomic bomb fell.

( ) 8. To drink of river water was to suffer nausea and vomiting.

( ) 9. The meaning of "Tasukete kure" is "Help, if you please!"

( ) 10. Yoshida's boast that fire would never come to Nobori-Cho proved true.

KEY TO TEST ON
"HIROSHIMA"

By

F. S. Belcher, Ph.D.
West Virginia State College

MULTIPLE CHOICE
(Value 20)

1. 2
2. 1
3. 4
4. 3
5. 2
6. 1
7. 4
8. 4
9. 4
10. 4
11. 3
12. 1
13. 2
14. 1
15. 1
16. 2
17. 4
18. 1
19. 4
20. 4

TRUE-FALSE
(Value 10)

1. T
2. T
3. F
4. T
5. T
6. T
7. F
8. T
9. T
10. F

SHORT ANSWER
(Value 5)

1. Five
2. Six
3. No
4. Yes
5. 90th

COMPLETION
(Value 15)

1. rivers
2. burns
3. Pumpkins
4. Gropper
5. whirlwind
6. Kamai
7. plants
8. curiosity
9. sewing machine
10. nails
11. 6,000
12. cremation, living
13. eyeglasses
14. tile
15. face

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

A Midsummer Night's Dream

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

	Genre	Anthology
1.	Short Stories	UNDERSTANDING LITERATURE "The New Mirror" "Love is a Fallacy" "Rocket Man" "A Visit of Charity"
2.	Drama	ROMEO AND JULIET
3.	Video	WEST SIDE STORY

. Extended/Recreational Reading list and Sample Book Report forms are to be found in the General Appendix.

A MIDSUMMER NIGHT'S DREAM continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

A. Have students write in journals and share in small groups one or more of the following topics:

- If you could be granted one magical power, what would it be and why?
- Describe your idea of a perfect "dreamboat."
- Does the "battle of the sexes" still exist today? Make a list of the things that you think are "wrong" with the other sex. (Have students share these in heterogeneous groups.)
- Describe a strange or interesting dream you once had.
- If you could script the basic plot for a dream you would have tonight, what would it be?
- Describe a favorite love fantasy of yours. Write a humorous short account of things going wrong when the fantasy comes true.

B. In pairs, have students "script" an original dream story incorporating these elements: a love potion; a magical being; an arrow; a lion (or donkey); a fickle sweetheart.

C. Shakespearean Language: Have students do a dialogue writing exercise in pairs (see "Into..." Romeo and Juliet and the Romeo and Juliet appendix) on one of these situations: a "lover's quarrel," two teens pick a fight over a girl or boy they're both interested in; a "nerd" tries to fit in with the "crowd" or get a date; a friendly "other world" creature visits Earth.

D. Background Research: Students can form research groups (see "Into..." Romeo and Juliet) or teacher can read the very good introductions from Currents in Drama (pages 204-206) and from the Permabound Folger edition of the play (pages vii - xxxii, may be reported by students in groups).

A MIDSUMMER NIGHT'S DREAM continued

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).
- Students enjoy reading the play aloud. Scenes may be assigned in advance and rehearsed. However, because of the complexity of the language, you may wish to have students read orally a story version first. An interesting interpretation is in Favorite Tales from Shakespeare by Bernard Miles.

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work is to be found in the Appendix for A Midsummer Night's Dream.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- See also "Ways to Respond to Reading" in General Appendix.
- Tell students to imagine that they are one of the characters and have been asked by the newspaper "Ye Village Voice" to write an editorial on a subject that is near and dear to the character. Then write the editorial in that character's voice, after choosing the subject. (Examples: Bottom - "Man's Best Friend, the Donkey"; Titania - "If Women Ruled the World..."; Helena - "Stand by Your Man)
- Have students write a short story involving one of the sets of characters (the bumpkins, the young lovers, the Fairies) in a future episode. (Examples: Hermia and Lysander 20 years later a la "The Honeymooners"; "The Revenge of Titania"; or "Bottom and the Not-Ready-for-Prime-Time Players Present 'Sleeping Beasty, er...Beauty'")

A MIDSUMMER NIGHT'S DREAM continued

III. Through the Core Work continued

- Have students imagine that they are "Robin Leachfellow - Apothecary to the Fairies" and make a list of other magical concoctions, potions, and lotions that they could make. After sharing in small groups, they might incorporate three into an original "fairy" story, or tell how one concoction might have changed the course of this play.

- Have students hypothesize on how the course of the play might have changed if Theseus received the love drops instead of Demetrius; the student had wandered into that forest that night; Titania had overheard Oberon's revenge plans; etc.

- Changing the name to protect the guilty, have students choose one friend of theirs who they think would fit in quite well with one of the groups in the story (the Fairies, the bumpkins, the lovers). Have the student identify the group and explain why the friend "belongs" in that company. (Alternative: Have students join a partner and write a scene in which their two friends, as new characters in the play, meet in the forest.)

- With partners, have students devise a Renaissance TV show that several of the characters from the play could fit into, and write an episode. (Examples: "Ye Newlywed Game" with 'Pyramus and Thisby' joining the other couples; "SuperBottom"; etc.

- Have students select 10 action verbs from a given scene (such as Act III, Scene 2), and then use the verbs in an original comic love story involving real people the student knows and/or famous people (the three Stooges, President Reagan, etc.) and designing a story that involves confusions, etc., as the play does - but in a different setting.

- Possible journal topics:

  a. Puck says, "Lord, what fools these mortals be!: Tell about a time when you, or someone you know, did something foolish in the name of love.

  b. Love is truly blind when Titania falls for Bottom. How much are you affected by a person's physical appearance? How would it change your life if something happened to you to make you less attractive than you are now?

  c. Tell which character in the play you liked the best and why.

  d. Name a past or present TV show that portrays the "blue-collar" working class humorously. Do you think that the people are portrayed realistically and fairly? Why or why not?

A MIDSUMMER NIGHT'S DREAM continued

III. **Through the Core Work** continued

e. Suppose a friend pulled off a well-conceived practical joke on you that played on your foibles and made you look ridiculous. How would you react? How would your inner thoughts compare to your outer words and actions?

f. Why is this play called A Midsummer Night's Dream when it takes place in May?

- Have students choose a character (or have students form groups and assign a character to each). Have students determine what that character's attitude toward love is and find several quotes from the character that illustrate or support that interpretation. Then have students write a paragraph convincing other members of the class of the validity of their interpretation. (You may want to have students speculate on what Shakespeare's attitude toward love is after hearing each other's interpretations.)

- Have students create a new character (see "Design a Character" and "Character Analysis" in the Romeo and Juliet appendix).

C. Vocabulary Development

- Keep definitions simple and meaningful.

- Have students transcribe from the book the sentence containing each word. (See this section in Romeo and Juliet for other teaching ideas.)

- Teach approximately ten words per week from the following list:

Act I

nuptial
revenue
solemnities
melancholy
cloister
pilgrimage
sovereignty
austerity
dote
idolatry
extenuate
beguiled
interlude

Act II

revels
changeling
tarry
dissension
gait
trifles (n.)
promontory
civil
meditation
league
canopied
disdainful
roundel
churl
dissembling

Act III

abide
whit
prologue
casement
auditor
brier
knavery
enamored
enthralled
purge
gambol
tapers (n.)
bower
lamenting
consecrated
confederacy

confounding
congeal
exploit (n.)
derision
sojourned
celestial
compel
entreat
stature
flout
enterprise
fray
disparage
apprehension
recompense
asunder

chide
spurn

A MIDSUMMER NIGHT'S DREAM continued

III. Through the Core Work cont.

Act IV	Act V
amiable	apprehend
fret	comprehend
provender	transfigured
upbraid	masque
conjunction	tedious
enmity	willful
expound	valor
apparel	nativity
	discretion
	offend
	reprehend
	amends (n.)

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

A MIDSUMMER NIGHT'S DREAM continued

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Interpretation Composition

Writing Situation

You have read and studied A Midsummer Night's Dream and considered the many attitudes toward love expressed by the characters and exemplified in their actions. Following is a poem by a modern-day writer about young love. Read and reread the poem in order to decide what it might mean to you as one reader. You will be writing an essay for other readers who have also read the poem.

A MIDSUMMER NIGHT'S DREAM continued

A. Writing Task - Interpretation cont.

IT'S RAINING IN LOVE

by Richard Brautigan

I don't know what it is,
but I distrust myself
when I start to like a girl
a lot

It makes me nervous.
I don't say the right things
or perhaps I start
  to examine,
            evaluate,
                    compute
  what I am saying.

If I say, "Do you think it's going to rain?"
and she says, "I don't know,"
I start thinking: "Does she really like me?"

In other words
I get a little creepy.

A friend of mine once said,
"It's twenty times better to be friends
    with someone
than it is to be in love with them."

I think he's right and besides
it's raining somewhere, programming flowers
and keeping snails happy.
  That's all taken care of.
      BUT
if a girl likes me a lot
and starts getting real nervous
and suddenly begins asking me funny questions
and looks sad if I give the wrong answers
and she says things like,

"Do you think it's going to rain?"
and I say, "It beats me,"
and she says, "Oh,"
and looks a little sad
at the clear blue California sky,
I think, Thank God, it's you, baby, this time,
  instead of me.

A MIDSUMMER NIGHT'S DREAM continued

A. Writing Task - Interpretation cont.

Writing Situation cont.

To interpret a work of literature you say what you think it might mean, what it might be about. Since different readers will sometimes see different meanings in the same work, a particular meaning is not right or wrong, only more or less convincing.

To interpret, you read and reread a work thoughtfully, noting parts of it that interest, surprise, or puzzle you. You try to decide what you think the poem might mean. Then you try to convince readers that the meaning you see is possible or reasonable. You do this by arguing for your meaning and discussing the work itself, citing specific lines to support your argument.

Directions for Writing

Decide on a possible meaning for the poem. What is it saying about love? Remember that there are four "speakers" in the poem: the narrator, his friend, the girl, and the poet himself. Write an essay in which you convince readers who have also read the poem that your interpretation is reasonable. Consider the fact that your readers may have their own interpretations.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden. See also General Appendix.

1. Pre-Writing

   - Many of the activities in the "Ongoing" section will help prepare the writer for this assignment.
   - You may wish to have students answer the following discussion questions in writing after they read the poem and prior to your giving the essay assignment.

Getting at Meaning

1. What is the problem experienced by the speaker in this poem?
2. The speaker describes his own nervousness as well as his observation of the same feeling in others. What symptoms of nervousness does the speaker note?

A MIDSUMMER NIGHT'S DREAM continued

B. Writing Process Steps cont.

Getting at Meaning cont.

3. A friend of the speaker once said, "It's twenty times better to be friends/with someone/than it is to be in love with them." What does this statement mean?

4. In the last stanza, the speaker gives an example of nervous behavior. What does this example add to the poem?

. See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

. Students review their clusters and notes.

. They include these ideas as they write the draft.

3. Responding

. Students are afforded opportunities to share their efforts with other students.

. Give a copy of the "Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in A Midsummer Night's Dream Appendix.

4. Revising

Have students check that they have done the following:

. Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

. Give a copy of the "Ninth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

. In the process of editing their papers, the students complete the sheet.

. Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

A MIDSUMMER NIGHT'S DREAM
by William Shakespeare

APPENDIX

A MIDSUMMER NIGHT'S DREAM - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis). The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

A Midsummer Night's Dream - Study Guide continued

C. Sample Questions

Act I

Information Recall	1.	What necessary background information do we get in the opening scenes about Theseus and Hippolyta? About Hermia, Demetrius, Lysander, and Helena?
Evaluation	2.	Decide and state briefly what your first impressions are of Theseus, Egeus, Hermia, Lysander, and Helena.
Comprehension	3.	Summarize the action in the first scene involving Egeus, Lysander, Hermia, Theseus, and Helena.
Evaluation	4.	Choose the characters in the first scene you have the most sympathy with and tell why.
Evaluation	5.	Choose the characters in the first scene you find yourself out of sympathy with and tell why.
Comprehension	6.	Explain how Shakespeare's use of language in the dialogue expresses the difference of characters from two levels of Athenian society.
Analysis	7.	Analyze the personality of the working person (artisan) you find most interesting in Scene 2.

Act II

Comprehension	1.	Explain how Shakespeare has arranged for the four lovers, the artisans, and the fairies to be in the forest.
Information Recall	2.	What is the cause of the conflict between Oberon and Titania?
Information Recall	3.	What powers does Puck seem to possess?
Comprehension	4.	Summarize the part of the play that was read today.
Analysis	5.	Cite specific passages to show how the language in the fairy scenes differs from the language in other scenes.
Information Recall	6.	What plan does Oberon devise to get revenge on Titania?

A Midsummer Night's Dream - Study Guide continued

C. Sample Questions (cont'd)

Comprehension 7. Summarize briefly how Puck's mistake complicates the lives of the four human lovers.

Analysis 8. Compare Helena's speech about love in Act I, Scene 2, and explain how the latter passage illustrates her remarks.

Comprehension 9. Discuss what is revealed about Oberon's character by his instructions to Puck regarding Demetrius.

Act III

Evaluation 1. Select the parts of the rehearsal in Scene 1 that you found the most humorous. Be prepared to read these parts aloud.

Application 2. "To say the truth," Bottom says, "reason and love keep little company together nowadays." Give examples of incidents in the play and real life that illustrate this statement.

Comprehension 3. In Act III, Scene 2, the action of the play reaches the peak of confusion. It is this scene that provides the climax, or turning point, of the drama. Review and explain the situation and the behavior of the four human lovers at this point.

Evaluation 4. Select the character you would like for a friend and tell why you selected that character.

Evaluation 5. Decide your favorite part of the play so far and tell why you choose it.

Evaluation 6. The climactic encounter of the four lovers in Scene 2 is full of humor and comedy. Select and be ready to read the sections and lines that appealed to you most in this scene.

Evaluation 7. Look back at Puck's behavior and comments on the confused action of Scene 2. Note especially this remark, "Lord, what fools these mortals be!" Decide how you would describe Puck's attitude toward people and the troubles they get into and then briefly state it.

A Midsummer Night's Dream - Study Guide continued

C. Sample Questions (cont'd)

Act IV

Analysis	1.	Analyze Oberon's character earlier in the play. What qualities did he show, either faulty or good? What further insight into his character do we get from his first speech in Act IV, Scene 1, lines 45-74?
Evaluation	2.	By the end of Act IV, Scene 1 the conflicts in the play have been happily resolved. Do you feel the play should have been finished there, or do you feel it should go on? Explain.
Comprehension	3.	Discuss the reactions and feelings of the four lovers as they try to explain what has happened to them. Explain how these reactions and feelings are related to the title of the play.
Analysis	4.	Compare and contrast Bottom's feelings and reactions on waking to those of the lovers.

Act V

Analysis	1.	Did you find the actual performance of Pyramus and Thisby to be a serious or comic event? Specify particular lines, or behavior, or actions which contributed to the reaction you had.
Evaluation	2.	Decide whether you think Shakespeare is right or wrong when he compares lovers and poets with madmen. Explain.
Information Recall	3.	What common qualities does Theseus say that madmen, lovers, and poets have in common in his speech at the opening of this act?
Evaluation	4.	Decide whether the closing of the play with the fairies on stage and the final speech by Puck is appropriate to the mood and actual intention of the play. Refer to the actual passages of the play in your answer.

A Midsummer Night's Dream - Study Guide continued

C. Sample Questions (cont'd)

General

Comprehension	1.	Love is an important theme in this play and various ideas about love are expressed. Discuss the points of view and attitudes toward love of each of the following: Helena, Bottom, Puck, and Theseus.
Application	2.	Dreams play an important role in this play. Applied to real life, what are the functions and importance of dreams?
Evaluation	3.	Act as a casting director and select actors, actresses, political figures, or other well known personalities to play such characters as Bottom, Puck, Oberon, and Hermia.
Evaluation	4.	One person has called the play, "The most insipid, ridiculous play that I ever saw in my life," Another has said, "The little drama seems born of a smile, so delicate, so refined, and ethereal it is. Graceful and delicate..." Argue for one or the other of these positions and support your arguments with incidents and lines from the play itself.
Comprehension	5.	Discuss your favorite character or favorite scene or draw a picture of your conception of that scene or character.
Evaluation	6.	Decide what you consider to be the overall mood of the play. Support your decision by stating lines from the play which set this mood.
Evaluation	7.	From among the groups in the play, the common men, the nobility, the royalty, and the fairies, select the group you prefer and tell why.
Comprehension	8.	Explain the main problem of the play and how it was solved.
Comprehension	9.	Rewrite this play in only eight sentences.
Comprehension	10.	Explain why the story has the title it does.
Application	11.	How does a character remind you of someone you know?

A Midsummer Night's Dream - Study Guide continued

C. Sample Questions (cont'd)

Application	12.	Think of a situation that occurred to a person in the story and tell how you would have done something different.
Analysis	13.	Specify the things that happened in the play that couldn't happen in real life.
Synthesis	14.	Devise another ending to the play that is different from Shakespeare's ending.
Synthesis	15.	Create a limerick about a person, place, or thing mentioned in the play.
Application	16.	Produce a conversation between a character in this play and one from another story your class has read.
Comprehension	17.	Summarize a ten or more line speech by a character into a message that could be sent in a telegram of ten words or less.
Analysis	18.	Investigate the Elizabethan period: occupations, social class, politics, entertainment, and general living conditions. Analyze how they affected Shakespeare's writing of the play.
Application	19.	Produce some pranks that Puck might play here at school.
Comprehension	20.	Rewrite a section of the dialogue of Helena and Hermia so that it sounds like the speech of ninth grade girls today.

A MIDSUMMER NIGHT'S DREAM

Response/Revision Guide Interpretation

1. Has the writer stated his/her interpretation clearly?

   ____

   ____

2. What evidence does the writer cite from the poem to support his/her interpretation?

   ____

   ____

3. Are the cited details:

   a. accurate ______________
   b. significant ______________
   c. relevant ______________

4. Is the paper organized clearly and logically?

   ____

   ____

5. Does the paper have:

   a. a title ______________
   b. an introduction ______________
   c. a conclusion ______________

6. Does the writer move smoothly from point to point?

   ____

   ____

7. What is needed to make the paper:

   a. more interesting ______________

   b. more precise ______________

   c. more colorful ______________

   d. better developed ______________

THE YEARLING

by Marjorie Rawlings

The Yearling

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
1. Short Stories	
"Across Five Aprils"	
2. Non-Fiction	
"Rascal"	
3. Plays	
4. Poems	
5. Novels	
"Old Yeller" "Where the Red Fern Grows"	

. See General Appendix for "List for Extended and Independent Reading" and Book Report ideas.

343

THE YEARLING continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask how many students have ever had family pets. Has anyone ever had their own pet? Has anyone's pet ever gotten into mischief?
- What does having a pet develop in a child?
  - care
  - love
  - responsibility
- What are the difficult things about having pets?
  - ongoing care
  - growing up
  - moving
  - accidents/mischief
  - aging/death
- Why would having a pet (for an only child) be more special in pioneer times?
- What is dialect? (The book is written in dialect.)
- Get a map of Florida and have students locate the area after reading the first few chapters.
- See Double Entry Journal in The Yearling Appendix.

THE **YEARLING** continued

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, silent reading).
- Read the beginning chapter aloud; then select passages as you go along to be read aloud: (e.g., description of the sink hole well, death of Fodder-wing, ending (especially)).
- Assign students in groups to present segments of chapters (reading "parts" in dialogue, etc.).
- See Ways to Respond to Reading in General Appendix.

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Yearling Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- See questions for discussion in Appendix.
- Anticipate what will happen to a particular character (or after a particular situation) from one chapter to the next (discuss or write responses).
- Take notes on plot, conflict, setting, and detailed character descriptions (especially Penny).
- Discuss the difference between the relationship of Jody to Penny and Jody to his mother. Does this typify kids' relationships with their parents?
- How is Jody like you? How is he different (discuss - cluster - brainstorm - write).

THE YEARLING continued

III. **Through the Core Work** cont.

B. Ongoing Activities cont.

- Discuss values. How does Penny teacher Jody values? How are you (kids today) taught values?
- Why is Fodder-wing in the story? Grandma Hutto?
- To which character are you most drawn? Why?
- Make your own map of the area, including Baxter's Island, the Forresters, Grandma Hutto, Volusia, and the river areas.

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Choose one of the words following the sentence that best defines the underlined words:

1. If only Penny could have been trussed up, he might have prevented the fawn from getting the corn.

   a) encouraged
   b) supported
   c) abominated
   d) pummeled
   e) none of these

2. The concern Ma had for their year's supply of food had made her somewhat disagreeable.

   a) sorties
   b) intricacies
   c) capers
   d) solicitude
   e) none of these

3. The sight of Eulalie Boyle's freckled face angered Jody.

   a) lamented
   b) abominated
   c) humiliated
   d) infuriated
   e) none of these

THE **YEARLING** continued

III. **Through the Core Work** cont.

C. Vocabulary Development cont.

4. Penny's old girl friend, Nellie amiably passed on the word to Ma Baxter that Jody and Penny were okay.

   a) secretly
   b) pleasantly
   c) calmly
   d) uncertainly
   e) none of these

5. Jody's hard work of replanting the corn and building the fence had temporarily appeased Ma and Penny's frustration.

   a) subsided
   b) filled
   c) satisfied
   d) coveted
   e) none of these

6. Jody lay beside Flag at the sink hold, devastated at the prospect of what was to be the consequences of Flag's mischief.

   a) desolate
   b) ludicrous
   c) inaudible
   d) tacit
   e) none of these

7. Jody complacently hitched old Caesar to the wagon for hauling the rails to the corn field.

   a) pleasantly
   b) disinterestedly
   c) uncertainly
   d) self-satisfied
   e) none of these

8. Jody spotted the pendulous Spanish moss that had reminded Fodder-wing of the helmeted Spaniard on horseback.

   a) unyielding
   b) quiet
   c) loosely hanging
   d) plentiful
   e) none of these

THE YEARLING continued

III. **Through the Core Work** cont.

C. Vocabulary Development cont.

9. The Forresters had surreptitiously spirited off the Baxter hogs and penned them.

    a) secretly
    b) doubtfully
    c) lazily
    d) forlornly
    e) none of these

10. The turgid sluiceway was impossible and Penny and Jody turned back.

    a) filthy
    b) dreadful
    c) swollen
    d) bold
    e) none of these

Now make up an additional 10-word multiple choice vocabulary study sheet similar to this one. Someone else will complete it so be sure to also make a key.

D. Testing

. Write essays directly based on this core work.

. Use objective and essay tests.

. Some commercial tests are available such as those from Econo Clad books.

. See The Yearling Appendix.

THE YEARLING continued

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Memoir

Writing Situation

At some point in your life, an experience with an animal (or a possession) has helped you learn a lesson about life. Reflect on this lesson and how it was learned.

Directions for Writing

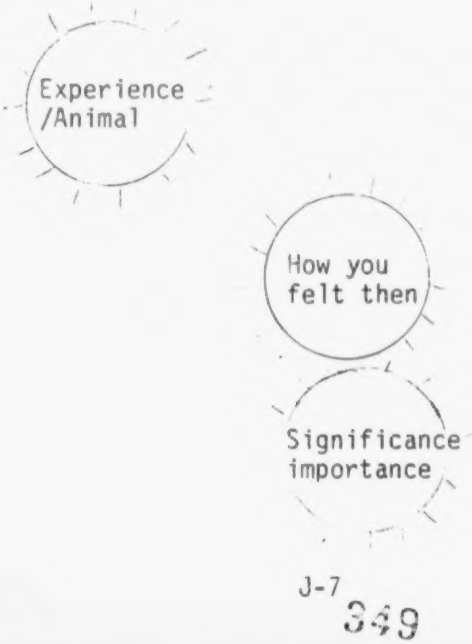
Write a two paragraph essay recreating for your reader the experience in which your animal helped you learn a lesson. Interpret and/or reflect on this lesson, describing the details of the incident and the feelings you experienced. (This can be done in third person where the author is a witness rather than the participant.) Make sure the "lesson" is clearly presented to your reader.

B. Writing Process Steps

- The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.
- See also "Writing Process" in General Appendix.

1. Pre-Writing

   - Pick your experience. Use this and your animal's name as the hub of your cluster



THE YEARLING continued

IV. Beyond the Core - Culminating Writing Process cont.

1. Pre-Writing cont.

   - Spoke from the hub with details on the actual experience and the lesson learned, as well as the way you felt.

   - Model for students on overhead, to help them see and also explain 3rd person point of view.

   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.

   - The include these ideas as they write the draft.

   - Using the cluster notes, create a two-paragraph essay.

3. Responding

   - Share with one or two others in read around groups.

   - Use response sheet as a guide (see Appendix).

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the "Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in The Yearling Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Revision Guide."

   - Use comments from response sheet to revise text.

   - Check "Revision Guide" against draft.

   - Review writing prompt directions

5. Editing

   - Give copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

THE YEARLING continued

IV. Beyond the Core - Culminating Writing Process cont.

5. Editing cont.

   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.
   - Combine responses and revisions with editing to produce final draft.
   - Use ninth grade editing sheet as a guide (see Appendix).

THE YEARLING
by Marjorie Rawlings

APPENDIX

THE YEARLING - STUDY GUIDE

I. Study Questions

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For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE YEARLING - STUDY GUIDE continued

C. Sample Questions

Knowledge	1.	Select the two best reasons for Grandma Hutto's house being set afire; A) She left a lantern burning in the window while she was at the doin's. B) A stranger announced that Oliver had returned with a gal. C) The Forresters did it. D) Her enemies wanted her to move to Boston.
Knowledge	2.	Name the great white birds that Penny and Jody admire so and see dancing in the distance.
Comprehension	3.	Why does Ma have to swallow her pride and go to Forresters? At what point in the story does this occur?
Comprehension	4.	Explain why Penny Baxter chooses the area known as Baxter's Island on which to farm.
Application	5.	Draw or construct the Forresters' place. Show both inside and outside areas.
Application	6.	How would YOU react to life on Baxter's Island? Include the jobs and the drawbacks.
Analysis	7.	Analyze the use of dialect and figurative language in the story. How does the use of dialect add to the story's authenticity? Point out examples of similes, metaphors, and personification by page number and actual quotes.
Analysis	8.	Compare and contrast Jody and his relationship with Flag to another child/animal relationship you've encountered in other reading. Be sure to identify the characters and book from which you take your second set of characters.
Synthesis	9.	Tell of Fodder-wing's death from Penny Baxter's point of view. (Reorganization)
Synthesis	10.	Set up the story so that Jody's pet is a dog instead of a fawn. How does this (or how could this) change the story?

THE YEARLING - STUDY GUIDE continued

C. Sample Questions cont.

Evaluation 11. Decide whether or not Ma Baxter is a woman of compassion. Support your decision with quotes, and cite incidents from the book.

Evaluation 12. Select three parts of the story which best illustrate why you would recommend the book to others. Be prepared to read excerpts to the class and tell why these passages are your choices.

Analysis/Evaluation 13. Write a character analysis of Fodder-wing, including external characteristics but placing the emphasis on internal characteristics. Use quotations from the novel to enrich what you have to say.

Analysis 14. Contrast the characters of Mr. and Mrs. Baxter. Include external characteristics, but put the emphasis on internal characteristics. Use quotations from the novel to enrich what you have to say.

Synthesis 15. On page 34, Penny advises his son: "And don't you grow up like the Forresters, killin' meat you got no use for, for the fun of it. That's evil as the bears."

Many people "kill meat" they "got no use for." This is as true in Burbank today as it was at the time of The Yearling, so obviously this concept is not limited to the actual spilling of blood. Discuss this concept.

Analysis 16. On page 85, we find these words: "You kin tame a 'coon. You kin tame a bear. You kin tame a wild-cat and you kin tame a panther.... You kin tame arything...excusin' the human tongue." Explain what Penny is trying to teach his son when he says this.

THE YEARLING - STUDY GUIDE continued

C. Sample Questions cont.

Comprehension/Application

17. On page 73, the following conversation takes place:

"Hit didn't pleasure me none, neither, when I found I didn't have me a gun."

"But you told it to the Forresters like as if we was mighty bold-hearted."

"Well, son, that's what makes a tale."

Discuss the meaning of Penny's final words to his son, including at least one reference to this concept from your own life experience.

Comprehension/Application

18. Explain the line, "A sense of aloneness that was not lonely came to the boy." Be sure to explain its meaning, and be sure to include at least one situation from your own life to illustrate its meaning.

Analysis

19. Penny Baxter is a man considerably smaller in stature than the Forrester males. Still, on page 288, the narrator uses omniscience and shows us Jody's thoughts: "Something in his father towered over the Forresters." Explain what is meant by this.

Comprehension

20. Explain the significance of each:

a) Fodder-wing
b) Grandma Hutto
c) the feist

Knowledge

21. What did Jody desperately want and why?

Knowledge

22. Describe the character of Penny Baxter.

Comprehension

23. Choose one incident in the book so far. Name it (by chapter, too) and explain its significance.

THE **YEARLING - STUDY GUIDE** continued

C. Sample Questions cont.

Application 24. "In all worlds a man's spirit can emerge victorious or vanquished from the incessant conflicts which is his life." Apply this quote to two of the three characters (Ma Baxter, Jody, Penny Baxter).

Choose the word or phrase following the sentence that best answers the question

Knowledge 25. What was a sharper horror than death to Jody after Flag had been shot?

a) current of St. George
b) betrayal
c) darkness
d) buzzards
e) none of these

Application 26. Which of the following best symbolize the passing of child into manhood?

a) a dream of a boy and a yearling running side by side and gone forever.
b) a fluttermill dashed apart with one foot.
c) Jody's acceptance that he'd be lonely all his life without Flag but that a man took it for his share and went on.
d) all of these

Comprehension 27. Grandma Hutto's house was set afire because (choose two):

a) She left a lantern burning in the window while she was at the doin's.
b) A stranger announced that Oliver had returned with a gal.
c) The Forresters did it.
d) Her enemies wanted her to move to Boston.

Knowledge 28. Penny and Jody shot ol' Stewfoot and got him back to the clearin' by:

a) the wagon and ol' Ceasar
b) walking to Fort Gates and getting help.
c) the Forresters' help.
d) floating him down the river.

THE YEARLING - STUDY GUIDE continued)

C. Sample Questions cont.

Knowledge 29. Penny referred to his uncle's stories. His uncle's name was:

a) Wilson
b) Miles
c) Easy
d) Boyles

Knowledge 30. The lace-like plant that had been a gift to Ma Baxter from a relative in Carolina was:

a) green brierberries
b) Scuppernong
c) swamp cabbage
d) Spanish moss

Knowledge 31. The river they had to ferry across to get to Volusia was __________________________.

Knowledge 32. The area in which Baxter Island lay was referred to as the __________________ of the state of ____________________.

Knowledge 33. The great white birds that Penny and Jody admired so and saw dancin' in the distance were ___________________________.

Comprehension 34. At what point in the book did Ma have to swallow her pride and go to the Forresters', and why?

Analysis 35. Identify by chapter number and event, the climax of the story.

Analysis 36. Identify the action involved in the denouncement.

Application 37. Show how the character of Jody matures (develops) in the book. Cite examples.

Application 38. Tell how compassion is shown throughout the book (4-6). List character(s) and incident.

THE YEARLING - STUDY GUIDE continued)

C. Sample Questions cont.

39. The Yearling is full of figurative language. Either together or as a separate individual (or group) activity, define (if not previously learned) these four terms, and then find the examples. Terms can be found in the Handbook section of the anthology text, Understanding Literature.

Imagery
Simile
Metaphor
Personification

Find two to three examples of each throughout the book. Copy and cite page number and speaker.

THE YEARLING - STUDY GUIDE continued

II. Into the Core Work

A. Double Entry Activity

Note Taking   FACT

Marjorie Kinnan Rawlings is an important American novelist who won the Pulitzer Prize in 1938 for her book, The Yearling. Its setting is that of her beloved Florida scrub at Cross Creek in the year 1870.	Give specific reasons why you enjoyed this novel? Give reasons you did not, if any?
As a girl, she'd lived on a farm in Maryland where she and her father spent time together often on long rambles through the hills of Virginia and Maryland. His death when she was seventeen was a great blow to her.	How does this part of her life relate to the story?
In 1926, she purchased 70 acres of remote fertile hammock, unfenced pasture, and ancient wood and orange groves four miles from the nearest village at Cross Creek, Hawthorn, Florida.	How does this part of her personal experiences in the scrub relate to the novel?
This was the area of the Florida Cracker or backwoodsmen. She hunted and hiked the Big Scrub, thirty square miles between Oklawaha and St. John's River.	How does this part of her experience transfer to the novel?
Her life in the scrub was not an easy one. During the years of building up a producetive orange grove, she was harassed by poison ivy, mosquitoes, roaming livestock, drunken farm hands, poisonous snakes, neighborhood feuds, and freezes that ruined the orange crop.	How do these experiencees relate to the novel?
Editors of Current Biographies have written: "Mrs. Rawlings has written a universal parable..."The world of Florida's backwoods country is merely an archetype of all worlds in which man's spirit can emerge victorious or vanquished from the incessant conflict which is his life."	What does this mean? Define archetype, vanquished, incessant, before you answer.

(This can be used in discussion while students use notes to answer, or take notes for a future test.)

THE YEARLING - STUDY GUIDE continued

II. Into the Core Work cont.

B. Additional Composition Topics for Testing

Application	A. In referring to the quote, "In all worlds a man's spirit can emerge victorious or vanquished from the incessant conflict which is his life." What where those of Ma Baxter? Of Jody?
Application	What are the incessant conflicts of your parent's life or a man and woman you know well? Of yours?
Analysis	Who of the above have emerged victorious in life's conflicts? And why? List specific reasons.
Directions for Writing	
	A. Choose one of the following topic sentences or compose one equally as appropriate:
Analysis	a) Penny Baxter does not let the incessant conflicts of his life defeat him.
Evaluation	b) Penny Baxter is a man I can admire for many reasons.
Evaluation	c) The world needs more men like Penny Baxter.
	B. Composing after choosing topic sentence:
	1) Decide main idea of each paragraph.
	2) Use sentence links to tie ideas together.
	3) Use concluding sentence at end of second paragraph.
	C. Proofread for:
	1) All mechanical errors (spelling, caps, punctuation)
	2) Run-ons and fragments
	3) Variety in sentence opening

THE YEARLING - STUDY GUIDE continued

B. Additional Composition Topics for Testing cont.

4) Variety in sentence length

5) Use of specific, vivid words

THE YEARLING - STUDY GUIDE continued

III. Response/Revision Guide

MEMOIR STUDENT RESPONSE/REVISION GUIDE

List the first impressions you had after reading the draft. The impressions may be words, phrases, or sentences.

What animal or event did the writer choose to write about?

Where in the writing would you like more information?

Where were you confused and did you need clarification?

Does the writer use descriptive words? If not, suggest some for the writer to consider. If yes, give some examples from the paper.

Does the writer use sensory detail? If not, suggest one for the writer to consider. If yes, copy an example from the paper.

Does the writer use strong verbs? If not, suggest some. If yes, copy examples.

THE YEARLING - STUDY GUIDE continued

III. Response/Revision Guide cont.

Where might the writer use dialogue (talk) or more action?

Write the sentence or sentences where the writer shows his reaction or shows his feelings about the event or people.

Write the sentence or sentences where the writer shows his reaction or shows his feelings about the event or people.

Does the paper flow smoothly from sentence to sentence, and paragraph to paragraph? If not, suggest words which could be added for smoother transitions.

Did the writer learn anything from the observation or reveal why it is important or significant to him? If he does not, try to write a sentence which explains the significance of the memoir.

Proofread and edit where necessary.

ENGLISH 2 INSTRUCTIONAL MATERIALS

I. Core Works

Title	Author	Difficulty Level
Animal Farm (Common Work)	Orwell	Moderate
The Good Earth	Buck	Moderate
Hiroshima	Hersey	Moderate
Midsummer Night's Dream	Shakespeare	Difficult
The Yearling	Rawlings	Difficult

II. Basic Literature Text

Understanding Literature--Ginn and Co.

III. Supplementary Literature Texts

Currents in Fiction--Alwin
Short Stories I--Alwin
Currents in Drama, (c. 1968 and 1974)--Barrows
Nonfiction I--Bush
Poetry I--Corbin
Some Haystacks Don't Even Have Any Needle--Dunning
Sources--Hanson
The Creative Word 3--Judy
Adventures in Reading, Vol. 2 Nonfiction--Lodge
Approaches to Literature--Maline
    Studies in Drama, Vol. 2
    Studies in Poetry, Vol. 3
    Studies in Nonfiction, Vol. 4
Interaction Series--Moffett
Poetry, U. S. A.--Molloy
Voices--Summerfield
American Plays for Reading--Gilfond
Man in the Dramatic Mode--Zweigler
    Man in the EXpository Mode

IV. Language Resource Text

Language for Meaning--Blake
    Basic text
    Teacher's edition
    Workbook
    Workbook, teacher's annotated edition
    Ditto master kit

ENGLISH 2 INSTRUCTIONAL MATERIALS continued

IV. Language Resource Text cont.

Composition and Applied Grammar: The Writing Process--Olson

English Workshop--Warriner

V. Supplementary Composition Text

Cut the Deck--Cahill
Success in Writing--Steward

VI. Videos

Videos may be available at the local school site. Check with the media clerk at your school.

GENERAL APPENDIX

TABLE OF CONTENTS

Subject **Page**
AA

Ways to Respond to Reading..3-27

- Book Box: A Reading/Writing Activity to Begin the Period3-6.......3-6
- Reading Logs: Suggestions for Responses During Independent Reading..7-11
- Dialectical Journals..12-15
- Stylistic Imitations..16-17
- Clustering..18
- Quickwrite..18
- Reader's Theater..18
- Higher Level Thinking Questions/Statement........................19-24
- Test Activity Guide..25-27

Collaborative Learning..28-33

Descriptive Writing..34-43

- Descriptive Writing Sequence..34-35
- Developing a Vocabulary of the Senses........................36-43

Writing Process

- Writing Process Overview..44-51
- Pre-Writing
  - Suggested Pre-Writing Activities................................52
- Responding
  - Ideas for Organizing Response Groups..........................53
  - Response Guides for CAP Types of Writing....................54-57
- Revising
  - Revising with Sentence Combining............................58-60
- Editing
  - Proofreading/Editing Sheet..61-62
  - Practice in Punctuation..63
  - Dictation..64

List for Extended and Independent Reading..............................65-77

TABLE OF CONTENTS continued

Subject | Page

Book Report Ideas and Forms

English Book Report....78-79
Higher Level Thinking Book Report Questions....80-82
Reports Based on Comparing Novels....83
Report on a Novel....84
Theme Book Report....85
Character Book Report....86
Biography, Plays, and Nonfiction....87
Extra Credit Projects....88-89

Oral Composition....90

Study Skills (Notetaking, Outlining, Previewing, SQ3R)....91-99

Testwiseness....100-102

Assignment Sheets....103-104

*Adapted from Anita Thompson
UCLA Writing Project

BOOK BOX: A READING/WRITING ACTIVITY TO BEGIN THE PERIOD

Rationale: The book box gives students an opportunity to practice all communication skills: speaking, listening, reading, writing. In addition, this technique promotes critical thinking skills for identifying main ideas through summarizing and developing comprehension through paraphrasing. As a diagnostic tool, it serves as an informal test, revealing student strengths and weaknesses in reading and writing outisde a formal testing situation. The instructor can then build lessons around this information.

Students proceed at own pace.

Materials needed:

- A box or rack full of pleasant paperbacks. (My students seem to enjoy war stories, stories about monsters and aliens from outer space, and love stories; blood and gore or love.)
- Individual students folders, 8 1/2" x 11" manila.
- Task sheets (Students can make these.)

Procedures:

- Students choose books that interest them.
- Students read for 10 minutes at the beginning of every period (SSR).
- While students are reading, instructor passes out task folders.
- After 10 minutes, students copy task from the board, write in date and pages read, listen to the instructor's explanation of the task, and then do the task (3-10 minutes).
- Collect task folders daily. Grade them every two or three weeks.
- If there are enough books, students can check them out or leave them in the box.

* *

1. Choosing a book: Students write several sentences telling why they chose particular books. What about the book appealed to them?
2. Copy: Students just copy the last sentence they read.
3. Summarize: Students tell, in their own words, what has happened in the book so far.

BOOK BOX: Task Suggestions (cont'd.)

4.	Copy and explain:	Students copy the last sentence they read and then explain what it means.
5.	Cluster a character:	Students choose a character (protagonist/antagonist) and then cluster associations (10) about that character.
6.	Cluster an image:	Students choose an object or place from their books and then cluster their associations with that image.
7.	Compare two characters:	Students draw circles around two character names and then cluster their likenesses.
8.	Contrast two characters:	Same as #7 but with cluster of differences.
9.	Description:	Students cluster as before and then turn single word associations into sentences for a descriptive paragraph.
10.	Compare/Contrast:	Students cluster as before and then write two paragraphs comparing and contrasting two characters.
11.	Cause/Effect:	Students choose an event in the book (someone falls in love, gets a job, gets hurt, etc.) and then write three causes for the event.
12.	Paired Sharing:	Students pair up. Student "A" describes the book for two minutes while student "B" listens. Switch roles. Students note on task sheets what they heard from the other student. (This gets students talking about books and promotes interest in other books.)
13.	Inner Monologue:	Students choose a character and an exciting moment for that character. They write from the first person.
14.	Dialogue:	Students choose a character and then write a dialogue between themselves and the character.
15.	Dialogue with the author:	In dialogue form, students question the author about the book.
16.	Friendly letter:	Based on dialogue information, students can write letters to the author. (Revise in RAG)
17.	Similar Experience:	Students write about an experience they had that was similar to that of one of the characters in their books.
18.	Setting:	Students cluster (and then write a paragraph) on one of the places in their books.

BOOK BOX: Task Suggestions (cont'd.)

19.	Conflict:	Students write about the main problem of the protagonist.
20.	Climax:	Students describe the most exciting part of their books.
21.	Verisimilitude:	Students evaluate what about their books seems true-to-life and what doesn't.
22.	Character Flaw:	Students write about the one weakness that the main character has.
23.	Character Motivation:	Students write one thing a character did, and they give three reasons for that occurence.
24.	Feeling and Cause:	Students describe a feeling a character had, and then give three reasons why that feeling happened.
25.	Context and Definition:	Students find a word they don't know and copy the complete sentence with the word. They write dictionary definitions and star the appropriate definition for the context.
26.	Imitation:	Students copy a sentence they like and then imitate it by substituting all but prepositions and articles. (Demonstrate this a few times.)
27.	Grammar:	To test students' knowledge of parts of speech, have students copy a sentence they like and then circle whatever part of speech you are teaching.
28.	Sentence Combining:	Students find structures of combined sentences you have been teaching. (i.e., a sentence with a coordinating or subordinating conjunction, an adverb, a string of adjectives, etc.)
29.	Evaluation:	Whenever students finish a book, they write a paragraph evaluating the book for themselves and for other students.

BOOK BOX

Task Sheet

Student's Name: ____________________

Title: ____________________ Author: ____________________

TASK	DATE	PAGES	ACCORDING TO MY BOOK

373

READING LOGS: SUGGESTIONS FOR RESPONSES DURING INDEPENDENT READING

Keeping reading logs or journals has been recommended by the California Literature Project as an alternative to follow-up ditto or workbook page assignments. The logs can be handled in a variety of ways. Students can select one of the three new options offered per day to respond to as they read. Some teachers may wish to establish a standard set of options applicable to any book a student might be reading.

The bibliographic information for the book, i.e., author, titles, publisher, copyright date, number of pages, should head the entries for that book. Each entry should be dated and the question identified. Assignments can be calculated in a folder or kept in consecutive order in a notebook and turned in as the book is completed. They should stimulate student thinking, and reinforce reading and language skills, and provide springboards for further writing and group discussion. Listed below are examples of prompts which can be selectively applied to any literary work.

- Find 5 words the author used to describe the main character. Use them in a sentence.
- Describe some of the feelings one main character had.
- Describe a problem(s) the main character encountered.
- Tell about something that made you laugh.
- List 10 action words. Describe what was happening.
- List 5 "million dollar" words the author used. Find out and write what they mean. Use them in your own sentences.
- Describe a decision a character made. Would you have made the same decision? Why or why not?
- Tell what happened from the point-of-view of a minor character or even a pet.
- Make a prediction - what will happen when you read tomorrow?
- Write down a passage you liked or thought was well done. Tell why you chose it.
- Tell how a character reminds you of someone you know.
- Describe how the main character is like you. Different from you.
- Compare and contrast the setting in the story from your own.
- Write down any questions you have about why the author wrote the story the way it is.

READING LOGS (cont'd.)

- Write questions about the characters that you hope the story will answer.
- Pretend you were going to interview a character. What questions would you ask? How would the character repond?
- Paraphrase - Read a paragraph. Close the book. Say it in your own words in writing.
- Illustrate a chapter, section, act, or stanza.
- Make a collage, chart, or timeline of part of the book.
- Make a finger puppet of the main character. Write and/or tape record something for it to say about itself.
- Find 5 words each that name a person, place, and thing. Tell why each is important.
- Summarize the part you read today.
- Find 5 words which are synonyms. Write the pairs.
- Copy questions from the book. Who asked them? Answer them.
- Copy examples of exclamations. Who was excited and why?
- Name something that happened that was sad or unfortunate. What was the cause?
- Name some changes that have taken place in the character(s) or the story.
- Write something the main character caused to happen.
- Imagine a new character for the story. Who would it be? Where would he/she fit in?
- If you could be one of the characters, who would you be and why?
- Make lists: characters, adverbs, problems, rhyming words, color words, shapes, sizes, things of beauty, sounds.
- Make a list of something in the story. You decide what and why.
- Tell your favorite part so far and why.
- Tell which character(s) you would like for a friend. Dislike.
- Describe something the character learned. Tell why it was important to the story.

- Describe the rock video you would make out of this section.
- Change the setting dramatically. Re-write the opening paragraph.
- Write an advertisement for the book.
- Write a newspaper headline and opening paragraph based on the events you read.
- Write a rhymed couplet about the character. (cinquain, limerick)
- Describe something that was unfair. Why was it?
- Describe any repetition in the story.
- Write your evaluation of the story so far. What do you like? What do you wish wasn't there?
- Choose one location mentioned in the story. Make a list of all descriptive words and phrases used in the text about this location. Write, in your own words, a description of this place.
- Choose a character from this story and one from another story your class has recently read and write a conversation between them.
- Make a list of the leading characters in the story and skim the story to find descriptive phrases of each.
- Choose two characters in the story. Write a conversation between them.
- Read the story again. Choose a scene as a subject for a poster. Make a poster for this scene.
- Reread the story. List the scenes presented. Make characters for each scene to use a flannel board. Practice the story using the picture to illustrate.
- Work with a committee to choose one scene from the story which can be told in pantomime. Plan for one pupil to read from text while others pantomime what happens.
- Choose an experience one of the characters had in the story. Write about an experience you have had a similar to this.
- Choose a situation as described in the story. Write a myth or a "whopper" about the situation.
- Write a personal letter as from one character to another. Write an answer to the letter as from the other character.
- Make a limerick about a person, place, or thing mentioned in the story.

- Make a sequence chart of things that happened. You may want to make illustrations to go with the chart.

- Choose a scene in the story. Make stick puppets to go with this scene and plan to put on a show for the class.

- Write a letter to the author of the book.

- Choose a person in class who would like your book and write a paragraph telling why you think he/she would like it.

- Construct a timeline showing the important events in your story.

- Make movies using characters, places, objects from your story.

- Choose one of the characters who is in trouble. Write a short play for the class to act out, using the other characters as needed.

- Choose a character. Pretend something he owns that has been mentioned in the story has been lost. Write an advertisement for the "Lost and Found" column of the daily paper.

- Look for words in the story and list them under the following headings: dr tr fr

- Look for words ending with: ck ng

- Look for words ending with oi, oy, ow, as in slow, ow as in cow.

- Find words starting with soft g, hard g, soft e, and hard c.

- Find compund words.

- Find hyphenated words.

- Find words to which you can add y, ly, or, est, ful, en, able. Make new words by adding these endings. (suffixes)

- Write a "Dear Abby" letter and answer it, based on the story.

- Draw a "Wanted" poster of your favorite character. Describe: name, date of birth, hair color, eye color, clothing, last seen where, usually doing what.

- Find words that start with prefixes re, un, be. Find words to which these prefixes may be added.

- Find words that have smaller words within them.

- Find words illustrating the following rule:
    a. Silent e at the end of the one syllable word.
    b. Silent vowel in a word in which two vowels come together.

- Find contractions in the story such as I'm, we're, that's, and haven't.
- Find words that end in e. Add ing, ed, er, ent, or y to those where it's possible, to form new words. Note that the e must be dropped in adding these.
- Look for figures of speech such as similes, in the story. Copy these.
- List all words on one certain page that express action, things a character did. (verb)
- Read more information about something mentioned in the story. Write it in paragraphs or give it as an oral report.
- List words of the meaning of which you are not sure. Find them in the dictionary.
- Write statements from the story for others in the class to decide whether they are true or false. Be sure you know the correct answer.
- Find passages in the story that make you feel sad, happy, drowsy, and excited.
- Find parts of the story which you feel are humorous and read them to the class.

DIALECTICAL JOURNAL

A dialectical journal is a double-entry record in which the student takes notes and adds his own reflections while reading literature. It provides him with two columns which are in dialogue with one another. The journal not only develops a method of critical reading but also encourages habits of reflective questioning.

The student begins by drawing a line down the middle of his notebook paper, thereby making two columns. The left column is used for traditional note forms of direct quotations and citations or summaries. The right column is used for commenting on the left-column notes. As the student keeps taking notes, he should regularly reread his previous page(s) of notes and comments, drawing any new connections in a right-column summary before starting another page of note-taking/note-making.

In the right-hand column the student "owns" the new facts by putting them in his own words or by raising his own questions. (see pp. 12-15 for how to use a dialectical journal, an example of a dialectical journal, and a blank form for doing a dialectical journal.)

DIALECTICAL JOURNALS

Facts

The student takes notes on:

- a reading selection
- a lecture
- a discussion
- a film
- demonstrations
- a field trip
- an observation of a patient of client

Student Interaction with Facts

The student records:

- individual ways of making sense of the facts
- inferences
- generalizations
- personal reactions
- personal connections and applications
- questions
- reservations, doubts, objections

Students maintain regular entries, including:

- quotations they like and a brief explanation as to why they chose them
- a character who resembles someone they know
- a theme or idea they feel is connected to their experience
- comparisons/contrasts with other works
- open-ended questions they have, suggested by their reading
- predictions
- interviews
- paraphrases of important passages
- imitations of sentences they admire

DIALECTICAL JOURNAL

STUDENT MODEL

Using William Faulkner's "A Rose for Emily" **

(Please note that this student attempted this process only one another time. Yet, as you will notice, she is able to get deep engagement with the story's setting, characters, and point of view during her first reading. She had not time to even read the story first for pleasure--non-critically--as always recommended.)

Note-taking (Student selected quotes from assigned reading)	Note-making (Student responses to selected quotes)
1. "When Miss Emily died, the men went through a sort of respectful affection for a fallen monument . . the women mostly out of curiosity to see the inside of her house" (p. 24, para. 1)	1. You can tell a lot about how the town felt about Emily by this one sentence -- the men--"affection for a fallen monument." You don't feel anything personal for a monument, maybe respect, pride, etc., but no personal feelings. Maybe this means the men never got close. They never knew her, so they pay their respects as if for an object faraway. the women--Another story. Did they even like her? To see her house? Are they a bunch of snobby stuckup women?
2. "And now Miss Emily had one--among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson" (p. 24, para. 2)	2. So that's when the story takes place. Whoa!
3. "Miss Emily had been a tradition, a duty, a care, a sort of hereditary obligation upon the town" (p. 25, para. 1)	3. tradition--Was she respected? a duty--Why? a care--Meaning people loved her? obligation--Why? Maybe the town didn't quite love her after all.
4. ". . .small, fat woman in black. . she looked bloated. . .that pallid hue. Her eyes looked like small pices of dough" (p. 25, para. 4)	4. Ugh! Not at all like the woman I imagined. I thought her to be beautiful, graceful, feminine--not a deadly ghost. She must have died inside a long time ago.

** From: Literature: An Introduction to Fiction, Poetry, and Drama, X.J. Kennedy, ed., 3rd edition (Boston: Little Brown, 1983), pp. 24-31

DIALECTICAL JOURNAL FORMATS

NOTE-TAKING (Reading notes, direct quotes, observed notes, fragments, lists; images--sites verbatim--always with page numbers)	NOTE-MAKING (Notes about your left-column notes, summaries, formulations, revisions, editorial suggestions, comments about comments, comparisons, contrasts, inferences, judgments, and QUESTIONS)
"	
"(p. #)	
"	
"(p. #)	
"	
"(p. #)	

SYTLISTIC IMITATION

One Method of Developing Style in Writing--For All Students: Creative Imitation

The MCS and Point-of-View Statement both refer to the importance of developing a readable style of writing. How do we develop this? First, through reading stylistically well-written works. Second, through practice and awareness. But a third route to stylistic authenticity and originality runs through imitation. Stylistic imitation means the rhetorical practice of copying, simulating, and emulating models. Its very constraints force certain kinds of creativity; it is **creative** imitation. The student observes closely a piece of writing and emulates the model, either as a whole (but using a different subject) or by imitating certain features, like its presentation of details, its use of metaphor, or its pleasant tone. Exact imitation stimulates an interplay between words and ideas that amazes writers. The attempt to emulate good writers teaches the young writers what quality writing is, in all its particularities, and further, shows them what it means to have an honest voice, an individual world view and a searching mind. Pieces of literature imitated creatively are ideal for modeling style. We offer a brief outline to explain the rationale for imitation, various kinds of imitation, and a few examples.

Rationale

It's the oldest, most enduring form of pedagogy, and we use it in teaching other skills regularly (painting, music, mechanics).

Published writers' testimony confirms that many of them taught themselves to write this way.

Because it's fun, never quite serious and never offering a blank page, imitation reduces anxiety. It also forces very close reading, totally involves students and challenges them.

Much about a language is learned unconsciously, indirectly, while we're doing something else. As student scopy or imitate passages, idea, vocabulary, mechanics, sentence structures and genre modes are insinuating their way into the linguistic corners of their minds.

STYLISTIC IMITATION

Kinds of Imitation

Basic Writers

Copy short, interesting materials.
Write dictation for plausible reason.
Make small changes, but produce whole texts.

Intermediate Students

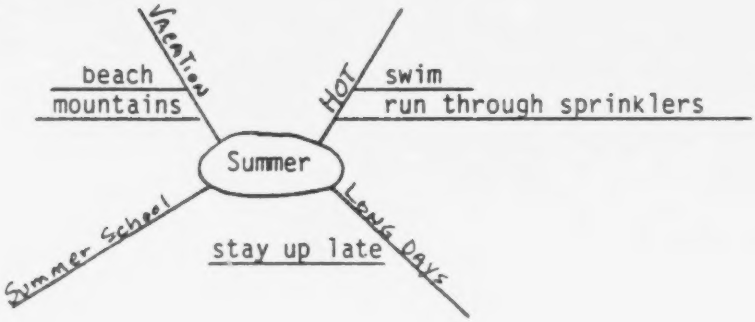
Change singular subjects to plurals in an interesting paragraph, writing it all out carefully.
Change passive to active voice in a piece.
Rewrite an adult essay or paragraph for a child as audience.
Learn grammar through patterns.
Learn mechanics through whole, meaningful passages.

Better Writers

Use models generally as guides.
Do exact stylistic imitation of relevant passages or of figures of speech.
Use the same topic sentence, but provide different examples.
Emulate tone or ways of thinking about material.
Imitate the **way** the model is original.

CLUSTERING

A technique for eliciting student writing. Write a key word on the board and surround it with other associated words that are volunteered by a group of students. Using this technique, students begin to develop ideas are are ready to begin writing.



QUICKWRITE

A quickwrite should be no longer then 3-5 minutes depending on the age of the student. The student should write and write without pauses for the entire allotted period. The pen or pencil should never leave the paper during this time. The student should not concern himself with form, nor correctness, merely with the flow of ideas. If the student comes to an interruption of ideas (he does not know what to write next), he should copy the previous word and continue to do so until the flow of ideas if reestablished.

READER'S THEATER

A reading of literature using dialogue. Appropriate portions of literary works are assigned to readers who read the material as a play with narration. The use of Reader's Theater is one way to make literature accessible to all students.

HIGHER LEVEL THINKING QUESTIONS/STATEMENT

Information Recall Questions/Statements

1. What people were in the story?

2. List ten action words.

3. List three things that happened in the story.

4. What time did the story take place?

5. Match the characters with the things they do.

6. List five facts from the story.

7. Name all the characters in the story in the order in which they appear.

8. Identify the protagonist (hero) and antagonist in the story.

9. When does the story take place?

10. Where does the story take place?

11. Which character appears first in the story?

12. State how the story ends.

13. From what you read in the story, describe the main character and how he/she looked or describe the setting.

Comprehension Questions/Statements

1. Summarize the strengths and weaknesses of the main character - use your own words.

2. Explain the main problem of the story and how it was solved.

3. Why did one character act as he/she did?

4. Draw a picture of a main character in the story.

5. Rewrite this story in only eight sentences.

6. Explain what is happening in the first picture (chapter) of the story.

7. Restate in your own words what the story is about.

8. Explain how the main character felt at the beginning of the story.

9. Explain how the main character felt at the end of the story.

10. Think of a main event in the story. Why did it happen?

11. Explain why the story has the title that it does.

12. Draw a picture of a main event in the story.

13. If there is a picture in the story, summarize what happened BEFORE the picture and summarize what happened AFTER the picture.

Application Questions/Statements

1. Give an example of what you could do that is like what the person in the story did.

2. How could you have solved the problem?

3. Modify the story by telling what would have happened if you were there.

4. Apply the story to yourself by telling what you would do if you were in the story.

5. Explain how a character reminds you of someone you know.

6. Give an example of a time when something similar happened to someone you know.

7. Think of a situation that occurred to a person in the story and tell how you would have done something different.

8. Give some examples of people who have had the same problems or have done the same kind of thing as the person in your story.

9. Select any of the people in the story and give examples of some things each would do if he came to your school during reading, during recess, during lunch in the cafeteria.

10. Produce a "Dear Abby" letter based on the story and answer it.

11. How would the main character act if he/she came to your home to visit?

12. How would your mother act if she were in the story?

13. If you had to cook a meal for the characters in the story, what kind of food would you prepare? Why would you prepare this kind of food?

Analysis Questions/Statements

1. Find the words that rhyme in the story and separate them in pairs.

2. Categorize the different parts of the story.

3. Specify the parts of the story that could be real.

4. Specify the parts of the story that are necessary and unnecessary.

5. Distinguish the most important character in the story. Give reasons for your choice.

6. Analyze how two of the characters were similar.

7. Specify and briefly relate the part of the story that was the funniest, the most exciting, the saddest.

8. Specify the things that happened in the story that couldn't happen in real life.

9. Some of the things in the story were true, and some were only opinions of someone. Analyze the story and the things that were true.

10. Subdivide the story into parts and think of a good title for each of the parts.

11. Distinguish and state what you could do that was just like what the person in the story did.

12. Distinguish and list five words in the story that begin with the same sound.

13. Specify two things in the story that happened outside (or inside).

Synthesis Questions/Statements

1. Devise a story like this one but use only your friends in it.

2. Create a story about what would happen after this story (the next day, etc.)

3. Compose a picture about this story. Be sure to put all main characters in it.

4. Compose a story that uses ten of your vocabulary words.

5. Compose a pantomime of the story.

6. Devise a different problem for the main character to solve.

7. Relate the story from an animal's point of view.

8. Use your imagination and create a picture about the story. Then add one new thing of your own that was not in the story.

9. Devise another ending to the story that is different from the author's ending.

10. Compose a brief play that uses the same moral.

11. Compose a poem about the story.

12. Compose five questions about the story.

13. Reconstruct the story briefly, but change someone or something in it. (For example, substitute a lion for a wolf in The Three Little Pigs.)

Evaluation Questions/Statements

1. Would you recommend this story? Why or why not?

2. Decide why the author wanted to write this story. Would you? Why or why not?

3. Decide whether this story could happen on another planet, or in the days of the caveman.

4. Judge whether this is a good story for a student twelve to fourteen years old. Why or why not?

5. Compare this story to the last. How are they the same? How are they different?

6. Evaluate this story in terms of interest to you. Why is it interesting or why not?

7. Judge whether the main character in the story was good or bad. Support your judgement.

8. Choose two characters in the story. Tell which one you think is braver and why, better and why, more cunning and why.

9. Would you recommend the story? Why or why not?

10. Choose the nicest character. Tell why you made this choice.

11. Decide whether the main character acted in the best way. Support your conclusion.

12. Judge if this is the best ending for the story. Why or why not?

13. Assess whether this story could have happened in the year 2000. Why or why not? In the year 1600? Why or why not?

TEXTBOOK ACTIVITY GUIDES
(TAGS)

RATIONALE/DESCRIPTION

Students who possess sound metacognitive abilities, while reading, continually relate their prior knowledge to new information in the text, predict what might occur next, reread when something fails to make sense, evaluate the content of what was read, engage in self-questioning, and focus only on the significant portions of the text. All of these strategies, while often performed automatically, lead to a clearer understanding of written material. On the other hand, students who lack these metacognitive skills, the poor comprehenders, tend to read slowly and laboriously at the same rate of speed, often failing to use corrective strategies when something does not make sense. Thus for the good comprehenders, reading is an active, dynamic process involving interaction with the print, whereas, for the poor comprehenders, reading is a passive activity involving minimal reader involvement. Textbook Activity Guides or TAGS, developed by Davey (1986), aid students' metacognitive abilities while they read the text, helping them to vary their reading rate, monitor their comprehension and focus on the most significant information.

PROCEDURES

The following procedures are necessary for developing a textbook activity guide:

1. Select a portion of a textbook chapter which typically causes students some difficulty. Decide upon the significant concepts and determine the appropriate task for each concept. Davey (1986) suggests using semantic maps or diagrams when it is necessary to organize information, promoting discussion between two or more students when a critical analysis is required.

2. Develop both a strategy code and self-monitoring code to assist students in the metacognitive process. The use of these codes should be thoroughly modeled and explained to the students. Then, make certain that they are printed at the top of each guide for easy reference. Sample codes modified somewhat from Davey follow:

   Stragety Codes

RR	Read and retell in your own words, taking turns with your partner.
PP	Predict with your partner.
WR	Provide a written response on your own and compare with your partner.
Skim	Look at the purpose stated and read quickly. Afterwards, discuss with your partner.
MOC	Develop a semantic map, or outline or a chart with your partner which depicts the information in this section.

   Self-Monitoring Codes

   _____ I understood this information.
   _____ I'm not certain if I understand.
   _____ I do not understand, and I need to restudy.

3. Design a guide which reflects your chapter objectives and which is appropriate for the majority of students in your classroom.

Using the TAG in the Classroom

1. Thoroughly explain, model, and demonstrate the strategy and self-monitoring codes by "walking students through" their first TAG. Discuss how it is necessary to vary one's reading rate to avoid laboriously reading every word. Help them to see how and when to use corrective strategies (e.g., rereading, skipping a section and reading ahead to gather more information, etc.) when something does not seem logical.

2. Then assign each student a partner. Pairing a student with someone who is [illegible] more proficient in reading can be advantageous for both learners.

3. Monitor the progress of each day by circulating around the room to offer assistance and maintain the pacing of the lesson. At this point, it is helpful to check students' self-monitoring codes to deterimine if additional clarification is necessary.

4. Upon completion, engage the students in a discussion of the guide questions by asking them to show what information in the text led them to that answer.

5. Finally, help students become aware of how these readings/study strategies should be internalized and applied to other settings even when a guide is not available.

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TEXTBOOK ACTIVITY GUIDE (TAG)

"PYRAMIDS AND PHAROAHS, TEMPLES, AND PRIESTS," PEOPLE, TIME AND CHANGES

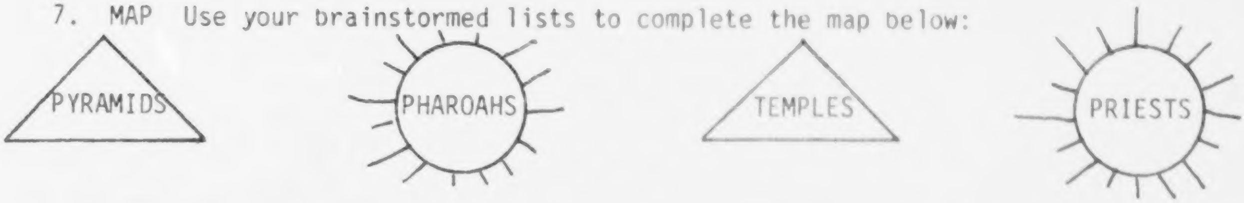
Strategy Codes

DP = read and discuss with your partner
PP = predict with your partner
WR = each partner writes response on separate paper
SKIM = read quickly for purpose stated; discuss with your partner
MAP = complete the semantic map

Self-Monitoring Codes

+ = I understand this information
/ = I'm not sure I fully understand this information
? = I do not understand this informatino. I need restudy.

1. PP Title, P. 92 - think about what you already know about Egyptial pyramids Pharoahs, temples and priests. Brainstorm and list words that you think accurately describe Egyptian pyramids, pharoahs, temples, and priests.
2. DP "As You Read" - Do you know any of the answers already?
3. DP Read "Religious Beliefs." - How is your religion different than that of the Egyptians?
4. SKIM "Pyramids" - List 4 unusual features of pyramids.
5. DP Read pp. 94-95 - How do Egyptian burials of kings compare with modern burials?
6. DP pp. 96-97 - Without looking back at the text, add to your brainstormed list (TAG #1). Take turns recalling listed words and phrases that relate to Egyptian pyramids, pharoahs, temples, and priests.
7. MAP Use your brainstormed lists to complete the map below:



COLLABORATIVE LEARNING

Why Collaborative Learning Is Essential

Most classroom activities are highly competitive, yet most adults spend most of their working hours in relationships which are highly collaborative. Most working situations call for individual and group cooperation, yet we spend years teaching students not to work together.

In collaborative learning the students take increased responsibility for their own learning. In small groups in twos, they discover ideas and remember them, develop a sense of responsibility and become better listeners, thinkers, speakers, and writers. Research shows that students learn best when they are actively engaged in groups with materials they are studying and when they are actively manipulating those materials by making inferences and then generalizing from those inferences. They also increase achievement in mastery of skills and concepts, have higher motivation and more positive attitudes toward class, and even improve acceptance among different ethnic groups.

The teacher's role in this process is that of coach or advisor, encouraging curiosity, open-mindedness and objective thinking. The collaborative learning process is not the teacher imparting his knowledge via the lecture. It's the student's own inquiry which leads him to intellectual and insightful discovery. We know that comprehension increases when students want to find out what a writer means and when they are able to share their ideas with their peers in a nonpressured situation.

How Collaborative Learning Works

Small Groups are Used

- for discussion of ideas, themes, novels, poems, short stories
- for imaginative re-creation; for turning chapters of a novel or short stories into radio or television plays
- for other project work
- for oral reading practice, e.g., pupils read their own short stories to the group
- for discussion prior to writing tasks
- for improvised drama
- for receiving feedback on drafts and responding to other students' writing

Examples of Collaborative Learning Activities

Individual work can be . . .

- reading written work aloud for small group response
- assisting each other in editing written work
- sharing a product or model or construction
- beginning homework assignments by assisting each other
- comparing individually prepared lists or answers to questions
- engaging in group talk to exchange ideas on a question
- providing instruction during a clinic session
- performing improvisations
- sharing examples of journal entries
- responding to presentations in writing
- discovering ideas through brainstorming
- evaluating both oral and written expression
- reading around the small group
- sharing findings
- reporting progress in preparing a report

Group work can be . . .

- planning a group presentation such as a panel or skit
- designing a bulletin board
- acting out a scene from a book
- presenting a choral reading of a poem or prose selection
- compiling a list of items with group members all contributing
- listing the sequence of events in a film seen in common
- discussing a problem or idea to reach consensus
- devising a quiz over a work of literature, vocabulary, etc., to to give another group (perhaps

Jigsaw I and II: Though there are two versions of Jigsaw, the Jigsaw II is the most popular for use in most classrooms. This team approach, developed by Elliot Aronson, was first examined as a technique to increase students' liking for others in the integrated classroom. But its impact on academics was so positive that interest quickly grew.

Jigsaw I - In Jigsaw I, students are placed in five- or six-member teams. Materials to be learned in the classroom are divided into as many parts as there are members on each team. For example, a historical event, like the Civil War, might be broken down into events that preceded the war, early war years, crucial mid-war events, etc. Each students is given different materials. So a limitation of Jigsaw I is that text books usually cannot be valuable to the team. After the student has become an expert, then the expert teaches the other students his or her portion of the materials. Following this instruction, the students take a quiz on all the material.

Jigsaw II - In Jigsaw II, individual students still become experts, but there are some notable differences from Jigsaw I. Since each team has a member studying a particular area, the members of different teams who are working on the same area get together and form "expert groups." These expert groups study together to master the information. Once the expert groups' members master the information, each member returns to his or her original team. In the team structure, the "expert" then trains or teaches the others about the information. From this training, the whole team takes a quiz over the total body of informatin. As in the other more sophisticated approaches to team learning, the heterogeneously grouped team takes a quiz on the total body of information. Again, the team receives a score based on the performances of its members based on their improvement scores. High scoring teams and individuals are recognized in a newsletter or bulletin board. The key to Jigsaw I and II is the interdependence of the student team members.

SAMPLE COLLABORATIVE LEARNING ACTIVITIES

Demonstration Lesson, Double Reading of a Poem (Ninth Grade)

Have unusual words from poem on board with definitions (banked, chronic, indifferently, austere, offices). Review before reading. Start by telling the class that we are going to do somethink a little different today. Ask them to spend a few minutes, without responding aloud thinking to themselves about their fathers. Ask them to remember some of the very best times that they had with their fathers. Ask them to forget any bad times, and to remember in their mind's eye the good and fun times.

Then read this poem to them. Read it with feeling and be sure you practice the reading ahead of time.

Those Winter Sundays
By
Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

After reading the poem, be silent for a few minutes. Tell the class, "listen to the poem again." Then read the poem again, perhaps a little more slowly and with more feeling.

Place the class into groups of three, (for this demonstration I may use as many as 5 in a group.) Assign these responsibilities:

Writer -- writes down the group responses.

Checker -- makes sure that everyone has a chance to contribute and that what the writer writes down are respresentative of the group.

Reader -- reads the small groups responses to the large group. Pass out the assignment sheet with the questions on it.

Answer these questions as a group:

1. What is this poem about?
2. What does the poet, Robert Hayden, want you to understand or learn from this poem? Explain your answer.
3. Decide which three words in the poem have the most meaning for your group. Tell why they have this meaning for your group.

Procedure:

1. In each group, each member has an assigned job. Decide on the group's answers and write them down. Each group must hand in one paper, signed by all of the group, with all of the questions answered. No credit will be given unless these tasks are completed. Note: this part should be on the paper with the poem.
2. Ask the reader of each group to read their answer to the first question. Let all of the groups respond before discussing the answers. After all have responded, ask for comments about some of the answers. Summarize some of the best answers for all the class. Work through any questions and good responses that come up. Do the same for the next question. For the last question, write the words on the board, and summarize the reasons for their choice.
3. Ask each group to take a few minutes to discuss in their gorup how they felt about working together like this, and about the positive feelings that they have for each other. (This is the debriefing session.)

Have students write a positive comment about the group experience and share. After all questions have been discussed and all groups have had the opportunity to make necessary comments, ask the class to take a few minutes and think about their parents. How do they feel about them now? Are they prepared to make the same sacrifices their parents did? Can they be as strong, to do good without the thanks and approval of those they serve?

Sample Composition Topics Based on Poem

- an evaluation of what the student learned from the poem
- speculation on what kind of parent the student will be (or analysis of qualities a parent should possess)
- autobiographical incident involving one or both parents

Representative Discussion Questions:
Romeo and Juliet

1. Find and discuss memorable quotations and/or important images used in the play. Write brief explanations of how these relate to characters and issues.

Romeo and Juliet Discussion Questions (cont'd.)

2. Consider to what extent the tragedy occurs because of fate (Romeo and Juliet are star-crossed lovers) or because of human failures. Discuss and then write a brief position statement to support each point of view.

3. Discuss Lord Capulet and Friar Lawrence in terms of what difficulties they faced and how they responded to their problems. Write a paragraph for each of them.

4. Justify or challenge Romeo's and Juliet's responses to their situation. Support each point of view with evidence from the play.

5. Discuss and then list the main or important events of the play using the terms of **exposition, rising action, turning point, falling action, climax,** and **resolution** in order to appreciate the artistic structure of the play.

6. Discuss and list the major issues of the play that are relevant for today's audience. What are the modern parallels? The student may want to consider Romeo and Juliet as lovers from feuding families, Juliet as a child of controlling parents, or the Capulets as caring/domineering parents.

In the groups the students review the play and discuss their specific question. Each student writes a response and then the group plans a presentation as a panel of experts.

Each group presents its panel of experts who are then questioned by the class and the teacher.

The teacher either assigns a writing activity or gives a test as a follow-up to this experience.

Other Sample Activities

1. Roll Thunder, Hear My Cry - Students write journal entry about a time they were part of a group which wanted to do something "wrong" or treated someone badly - shared in small groups. Students write journal entry about a real experience or a vicarious one (film, etc.) when there was some kind of prejudice or discrimination. Group brainstorms terms that are used to stereotype other students or adults in society. In journals they speculate about why people label other people and the effects labels have on both. Share with group.

2. Romeo and Juliet: Read two Spoon River Anthology excerpts and write "from the grave" as different characters in the play (may be specifically assigned). Share with group and/or have "Juliet," etc., from different groups get together and share.

3. On television, the Smurfs enacted the dangers of addiction in a magical tale of "The Lure of the Orb." Retell the idea of a story like Ann Frank, Farewell to Manzanar, The Outsiders, etc., in a form (perhaps, fantasy) for children and share with the class.

ISSUES IN IMPLEMENTING COLLABORATIVE LEARNING ACTIVITIES

1. **Specify the Objective** - Make sure the students know why you are using a cooperative approach. Likewise, they need to know the specific educational objective they are attempting to reach in working on this particular lesson with this classroom organization. This means they must know the criteria for success and the specific behavior they must evidence in order for the groups to work effectively.

2. **Group Assignment** - One of the crucial steps in working cooperatively is a fair arrangement of groups. Groups should be heterogeneous (by ability, sex, ethnic background, etc.), and should be changed regularly to avoid the development of any one "super" group.

3. **Plan the Instructional Material** - In planning, the teacher must assure that the roles are assigned to insure interdependence of the students. Each team member must be in such a position such that he or she is dependent upon the performance of the other team members.

4. **Monitor Student Behavior** - As facilitator, the teacher moves around the classroom, monitoring student behavior. Instead of being on center stage continually, the teacher moves around helping teams work through their tasks. The task assistance should be focused on a group rather than on a single student as in the traditionally organized classroom.

5. **Provide Closure** - Closure on cooperative exercises can be carried out in two different ways. The first approach is the traditional one in which the teacher ties everything together. The second is to have each team summarize what it has learned about the topics of a reading assignment, about spelling words (which are alike and which not,) etc. The teacher could then be writing or summarizing this information on the board in order to tie it to the original objective and to the overall model of the learning.

DESCRIPTIVE WRITING SEQUENCE

Objective: The student will write a dominant impression description on a particular place on campus contrasting that place before school with during school.

Pre-Writing: Using the list of sensory vocabulary, the student will write the following: (could be a list, phrases)

1. a description of one food, making it positive (i.e. sound delicious-gooey cheese, rich, bubbling sauce, crunchy crust); then a negative description of the same food, making it negative (sound terrible-rancid sauce, moldy cheese, soggy crust).
2. a description of one place when busy, making it loud (freeway-honking horns, racing engines, squealing tires); then a description of the same place when not busy (crickets chirping, occasional hum of a car whizzing by, faint echo of a siren in the distance).
3. a description of a place that has odors, making it positive (the crisp tangy air after it rains, the fragrant flowers mingling sweet and sharp aromas); then a description of the same place that has contrast (the pungent smoggy air, the smell of tar baking in the sun).
4. a description of an object on a bright day, making it sharp (The crystal blue waters of the swimming pool glittered in the sun; the ring of deep coral and cobalt of the tile gently swayed with the water); then a description of the same place on a gray day for contrast (The light green water lapped the edges of the dark tile).
5. a description of an object that is soft (the velvet fur of the kitten fluffed out in the cold); then a description of an object that is hard/coarse (The rough, grainy sand oozed through my toes; the icy water stung my legs.)

Do each of these separately, that is, do not assign all 5 of these pre-writing assignments at one time. Give the students time to realize that they are appealing to each of the senses.

Also, try to keep them from the pitfall:

The water tastes cold
The sand feels gritty
The horn is loud
The cake smells spicy
The big house is blue

Assignment: Have the students select one specific place on campus to describe: their locker, cafeteria, attendance office, bike rack, their favorite spot to eat lunch, etc..

Descriptive Writing Assignment (cont'd.):

Then they are to make a list of items they will include in the description if they describe this place at 7 a.m. They can then use the sensory vocabulary list and add sensory details. (Point out that the dominant impression will be one of silence or emptiness.)

They will make a second list with the same items as the first list, only this time it's 7:50 a.m.or lunch time. They should add sensory details. (This time the dominant impression will be one of loudness or crowdedness).

**For this list, all senses do not need to be included, but encourage the use of sight and sound. Use smell, taste and touch only if they apply to the place described.

REVISION: First Draft

1. Read around, construct some guidelines on board afterwards.
2. Ask students to rewrite 2 paragraphs based on guidelines.

Second Draft

1. Work on specific items, like introductory sentence that is an umbrella sentence for both paragraphs.
2. Work on transition to second paragraph.
3. Overhead projector may be used to put student examples for all to see.
4. Give students a check list of guidelines to do peer reading.

Final Draft

1. Final draft turned in on top.
2. Stapled beneath final draft are 2 other drafts, check sheet, pre-writing.

DEVELOPING A VOCABULARY OF THE SENSES

The list presents the words first in alphabetized order under each sense and then by certain categories of common interest in sensory education. The list has been developed out of a number of different inservice sessions with teachers in the schools of Collier County, Florida; Rome, Georgia; and Columbus, Ohio.

THE SENSE OF SOUND

A list of words:

babble
band
bark
bawl
bay
beat
bell
bellow
blab
blabbermouth
blare
blast
bleat
blubber
boom
bray
buzz

crackle
caw
chant
chat
chatter
cheep
cheer
chime
chirp
chuckle
clack
clamor
clang
clank
clink
cluck
converse
coo
crackle
crash
creak
croak
croon
crow
crunch
cry

deaf
deafening
din
drawl
drone
drum
dump

eavesdrop
echo

fizz

gab
gabble
giggle
gobble
gong
gossip
groan
growl
gruff
grumble
grunt
gurgle

harmony
hear
hiss
hoarse
honk
hoot
howl
hubbub
hullabaloo
hum
hush

jabber
jangle
jaw
jeer
jingle

knock

laugh
laughter
lecture
lisp
listen
loud
low

melody
melodious
mew (meow)
moan
monotone
monotonous
moo
mum
mumble
murmur
mute
mutter

neigh
noise
noisy

overhear

pad
patter
peal
peep
pitch
plunk
pop
prattle
preach
purr

quack
quiet

racket

rant
rap
rasp
rattle
rave
recite
rhythm
ring
ripple
roar
roll
rumble
rustle

say
scream
screech
shriek
shrill
shout
silent
silence
sing
singsong
siren
sizzle
slam
smack
snarl
snort
snuffle
song
sonic boom
sound
soundless
speak
speech
speechless
splash
sputter
squall
squawk
squeal
stammer

stereophonic
still
strum
stutter
supersonic
swish

tap
tattle

thud
thump
thunder
tick
tinkle
toll
tom-tom
tone
tongue-tied
toot
tread
trill
tread
trumpet
tune
twang
twitter

undertone
uproar

vocal
voice
volume

wail
warble
weep
whimper
whine
whiney
whinny
whisper
whistle
whoop

yap
yell
yelp
yip
yodel
yowl

SOME USEFUL CLASSIFICATIONS

to hear - eavesdrop, hears, listen, overhear

to talk - blab, chat, chatter, converse, drawl, gossip, jabber, lecture, lisp, mumble, murmur, mutter, prattle, preach, rant, rave, recite, say, shout, speak, stammer, stutter, tattle, whisper

to express grief or sadness - bawl, blubber, cry, groan, moan, wail, weep, whimper

to express happiness - crackle, chuckle, giggle, laugh, roar, squeal, whoop

a loud or penetrating noise - bang, bellow, blare, blast, boom, bray, cheer, clamor, clang, crash, din, howl, racket, roar, scream, screech, shriek, shout, slam squeal, thunder, uproar, wail, whistle, whoop, yap, yell, yelp

a soft or low noise - buzz, shirp, chuckle, creak, croom, drawl, fizz, giggle, groan, growl, gurgle, hiss, hoarse, hum, jingle, mew (meow), moan, mumble, murmur, purr, rumble, rustle, sizzle, snarl, squeak, swish, thud, tick, tinkle, undertone, warble, whimper, whisper

animal noises - bark, bay bleat, bray, cackle, caw, cheep, chirp, cluck, coo, croak, crow, gobble, growl, grunt, yelp, hiss, honk, hoot, howl, mew (meow), moo, neigh, peep, purr, quack, screech, snarl, squeak, squeal, twitter, whimpter, whinny, yap, yip, yowl

a confused noise - babble, buzz, cackle, shatter, din, hubbub, hullabaloo, hum, racket, twitter, uproar

an angry noise - bellow, growl, grumble, grunt, jaw, jeer, mutter, roar, shout, snarl, snort, sputter, yell

a musical sound - chant, chine, harmony, hum, jingle, melody, peal, plunk, rhythm, song, trill, tune, volume, yodel

musical instruments - bell, chime, drum, gong, tom-tom, trumpet, whistle

bell sounds - boom, chime, clang, peal, ring, tinkle, toll

percussion sounds - bang, beat, boom, clang, rattle, rumble, thump, thunder

wind instrument sounds - blare, bleat, toot, trumpet

stringed instrument sounds - plunk, strum, twang

inexpressive sounds - drone, monotone, sing-song

pleasant sounding - harmonious, melodious

unpleasant sounding - deafening, monotonous, sing-song, whiney

not hearing - deaf

noiseless - dumb, mute, quiet, silent, soundless, speechless, still, tongue-tied

THE SENSE OF SIGHT

A list of words:

admire
appear
appearance
array
attractive
auburn

beautiful
beauty
becoming
binoculars
black
blank
blare
blaze
blazing
bleached
bleary
blind
blindness
blink
blond
blot
blue
blur
blurred
bright
brighten
brightness
brilliance
brilliant
brindle
brown
brunet

clean
clear
color
colorful
colored
colorless
crystal
dappled
dark
darken
dazzle
dazzling
dim
dingy
dirty
discolor
discolored
distinct
drab
dusky
dye

eye
eyewitness

fade
faded
faint
fair
farsighted
flash
flashy
flicker
foggy
freckled

gaudy
gawk
gaze
glance
glasses
gleam
gleaming
glimmer
glimpse
glint
glitter
glittering
glisten
glistening
gloom
gloomy
gloss
glossy
glow
glowing
goggle
good-looking
gray
green
grimy

hallucination
handsome
hazy
homely
hue
illusion
image
indistinct
invisible

light
look
looking glass

magnify
microscope
mirage
mirror
misty
mottled

nearsighted
notice

observe
observant
observer
observation
ogle
orange

pale
pastel
peek
peep
peer
periscope
perceive
perception
picture
pigment
pink
polished
pretty
purple

radiance
recognize
red
reflect
reflection
reflector
reveal
review

scan
scene
scrutiny
see
shade
shadowy
sharp sighted
sheen
sheer
shimmer
shimmering
shine
shining
shiny
show
showy
sight
smeared
smudged
soiled
sooty
sparkle
sparkling
speckled
spectacle
spectator
spectrum
splotched
spotted
spy
squint
strain
strained
stare
streak
streaked
stripe
striped
sunny
survey

tarnish
tarnished
tinge
tint
transparent
twinkle
twinkling

ugly
ugliness
unattractive
view
viewpoint
visible
vision
vista
visual
visualize

watch
watchful
well-groomed
white
witness

yellow

SOME USEFUL CLASSIFICATIONS

to see or look at - admire, eye, gawk, gaze, glance, glare, glimpse, goggle, look, notice, observe, ogle, peek, peep, peer, perceive, recognize, review, scan, see, sight, spy, squint, stare, survey, view, watch, witness

to show or reflect light - glaze, brighten, dazzle, flash, flicker, glare, gleam, glimmer, glint, glitter, glisten, glow, reflect, shimmer, shine, sparkle, twinkle

to alter or change color or clarity - blot, blur, brighten, darken, dim, fade, flicker, magnify

something to see or look at - appearance, hallucination, illusion, image, mirage, picture, reflection, scene, sight, spectacle, view, vision, vista

a look at something - glance, look, glimpse, observation, peek, peep, survey

color or an aspect of color - auburn, black, blond, blue, brown, brunet, dye, gray, geen, hue, orange, pastel, pigment, pink, purple, red, spectrum, tinge, tint, white, yellow

one who sees or looks - eyewitness, observer, spectator, spy, witness

brightness - blare, blaze, brightness, brilliance, dazzle, flash, flicker, glare, glint, gloss, glow, light, radiance, sheen, shimmer, shine, sparkle, twinkle

darkness - blindness, gloom, shade, tarnish

instruments of seeing - binoculars, glasses, looking glass, microscope, mirror, periscope, reflector, telescope

attractive looking - attractive, beautiful, becoming, good-looking, gorgeous, handsome, pretty, well-groomed

unattractive looking - homely, ugly, unattractive

easy to see - clear, distinct, transparent, visible

hard to see - bleary, blurred, dark, dim, indistinct, invisible, murky

unable to see well - blind, near-sighted, farsighted

able to see well - observant, sharp sighted, watchful

bright - blazing, bright, brilliant, dazzling, flashy, gaudy, gleaming, glittering, glistening, glossy, polished, radiant, shimmering, shining, shiny, showy, sparkling, twinkling

dark - black, dark, dim, dusky, gloomy, murky, shadowy, sooty

THE SENSE OF SIGHT - Some Useful Classifications (cont'd.)

colorless - blank, bleached, drab, faded, pale

mottled - bleary, blurred, brindle, dappled, freckled, mottled, speckled, spotted, streaked, striped

discolored - dingy, dirty, discolored, grimy, smeared, smudged, soiled, sooty, splotched, spotted, stained, tarnished

THE SENSE OF TOUCH

A list of words:

alive

blush
blushing
bristly
brush
bumpy

caress
chill
chilly
course
cold
coldness
contact
cool
crawly
creepy
crisp
cuddly

dab
damp
deadened
downy
dry
dull
dusty

feathery
feel
feeling
feverish
firm
flabby
flat
fluffy
flush
flushed
fondle
fumble
furry
fuzzy

gooey
grab
grasp
grainy
greasy
gritty
gummy

hairy
handle
hard
heavy
hit

hot
humid

itch

juicy
jumpy

lifeless
light
limp
lukewarm
lumpy

massage
maul
moist

numb

oily

pat
peck
pet
pinch
powdery
prickly

pull
push

rough
rub

sandy
scratch
scratchy
sharp
shiver
shivering
shivery
shudder
shuddering
shuddery
shove
silky
slap
slick
slimy
slippery
smooth
soft
solid
spongy
springy
squashy

squeeze
stiff
sticky
sting
stinging
stretchy
strike
stroke
sweaty

tag
tap
temperature
tepid
texture
thorny
tickle
ticklish
tingle
touch
tough
toughened

uneven

velvety
vibrate
vibrating

warm
warmth
wet
woolly

SOME USEFUL CLASSIFICATIONS

to touch something - brush, caress, dab, feel, grab, grasp, handle, hit, pat, pinch, rub, scratch, smooth, squeeze, strike, tag, tap, tickle

to respond to a stimulus - blush, chill, cool, flush, itch, shiver, shudder, tingle, warm

a touch - brush, caress, contact, dab, hit, pat, pinch, rub, scratch, squeeze, sting, strike, stroke, tag, tap, tickle

a feeling (as a result of being touch or affected by something) - blush, chill, coldness, feeling, flush, itch, shiver, shudder, tingle, warmth

warm or hot feeling - blushing, feverish, flushed, hot, humid, lukewarm, sweaty, warm

cool or cold feeling - chilly, cold, cool, crisp, shivering, shuddering

dry feeling - dry, dusty, hot, powdery

wet feeling - damp, humid, juicy, moist, squashy

sticky feeling - gooey, gummy, sticky, sweaty

oily feeling - greasy, oily, slimy, slippery

smooth feeling - flat, greasy, oily, sharp, silky, slick, slippery, smooth, velvety

rough feeling - bristly, coarse, dull, grainy, gritty, hairy, lumpy, rough, sandy, scratchy, uneven

soft feeling - downy, feathery, flabby, fluffy, furry, fuzzy, limp, powdery, silky, soft, spongy, squashy, velvety, woolly

hard feeling - crisp, firm, hard, solid, stiff, touch

springy feeling - alive, flabby, jumpy, shuddering, vibrating

feeling without movement - chilly, cold, dead, lifeless

unclean feeling - greasy, gritty, gummy, slimy, sticky, sweaty

uneasy or uncomfortable feeling - chilly, cold, crawly, creepy, feverish, flushed, jumpy, shivery, shuddery

unable to feel - cold, deadened, numb, toughened

responsive to touch - jumpy, ticklish

THE SENSE OF TASTE

A list of words:

acid
appetizing

biting
bitter
bland

curdled

delicious
distasteful

flavor
flavored
flavorless
flavorsome

gingery
green

high-seasoned
honeyed
hot

insipid

luscious

mellow

nauseating

palatable
peppery

ripe
rotten

salty
savor
season
seasoned
seasoning
sharp
sip
sour
spice
spiced
spicy
spoiled
stale
sugary
sweet

tainted
tang
tangy
tart
taste
tasteless
tasty

unappetizing
unflavored
unpalatable
unripe
unseasoned
untainted

vinegary

yummy

Some Useful Classifications

to taste something - savor, sip, taste

to give taste to something - flavor, season, spice

a taste - flavor, savor, taste

an agent to alter taste - flavor, seasoning, spice

sweet tasting - honeyed, sugary, sweet

sour tasting - acid, curdled

sharp tasting - bitter, salty, sharp, tangy, tart, vinegary

hot or spicy tasting - biting, gingery, hot, peppery, spiced, spicy

bland tasting or tasteless - bland, flavorless, insipid, tasteless, unflavored, unpalatable, unseasoned

ripe tasting - mellow, ripe

THE SENSE OF TASTE - Some Useful Classifications (cont'd.)

unripe tasting - green, unripe

spoiled tasting - curdled, rotten, spoiled, tainted

good tasting - appetizing, delicious, flavorsome, luscious, tasty, yummy

bad tasting - biting, bitter, distasteful, nauseating, rotten, sour, spoiled, stale, tainted, tasteless, unappetizing, unpalatable, unripe, unseasoned, vinegary

having a taste - flavored, high-seasoned, seasoned, spice

THE SENSE OF SMELL

A list of words:

aroma
aromatic

bouquet

deodorant
deodorize
deodorized
deodorizer

fragrance
fragrant
fumed

incense

moldy
musty

odor
odorless

perfume
perfumed
pungent
putrid

rank
rancid
reek

scent
scented
smell
smelly
sniff
snuff
spice
spicy
stench

stink
stinky
strong-scented
strong-smelling
sweet-scented
sweet-smelling

whiff

WRITING PROCESS OVERVIEW

The writing process might be described as having several stages or phases, including prewriting, writing, responding, revising, editing, developing skills with the conventions of writing, evaluating, and postwriting. While the writing program should include opportunities for students to become aware of these stages and to have learning experiences in each of them, the stages should not be thought of as necessarily sequential or linear in nature. Rather, the stages are largely recursive; for example, during the writing stage students might edit for the conventions of writing (spelling, punctuation, grammar, usage) as they proceed with composing their ideas. Similarly, many will revise as they go and then revise again later after they receive responses to what they have written. In any event, it is important to keep in mind that experienced writers generate ideas before they write and that they change their ideas and generate new ones as they write. Accordingly, a major goal of a writing program is to acquaint students with the stages that experienced writers go through as they compose and refine their writing and to help students experience those stages in their own writing.

PREWRITING - THE FIRST STAGE: Prewriting is the first stage in the writing process. It includes any experience, activity, or exercise that motivates a person to write, generates material and ideas for writing, or focuses a writer's attention on a particular subject.

Suggested Prewriting Activities

1. Provide an environment conducive to prewriting activities, with adequate materials to stimulate writing activities; e.g., works of literature, magazines, posters, photographs, word games, puppets, and so forth.
2. Provide motivation for writing; e.g., displaying student work, sharing written work with other classes, holding a language arts show, and so forth.
3. Make use of a significant piece of literature as a source of discussion leading to further research and, ultimately, writing.
4. Provide time for the class to discuss the writing assignments.
5. Provide a variety of activities for gathering information; e.g., viewing films; interviewing visitors, family, friends, and school personnel; taking opinion surveys-family, friends, and school personnel; hearing stories, reading self-selected materials; and going on field trips to interesting places in the community.
6. Provide opportunities for students to interact and to discuss informally with one another their ideas and plans as they begin to write.

7. Make use of the technique of "clustering" as a means for eliciting student writing. Using this technique, the teacher writes a key word on the chalkboard and then surrounds it with other associated words that are suggested by a group of students. By drawing lines to show relationships between the words in the cluster, the students begin to develop ideas and are ready to begin writing.

8. Make use of improvisational drama and other dramatic activities, both within and outside the classroom, as motivation for writing.

9. Lead the class in a brainstorming session on an announced topic during which all student contributions are listed. Students can then select from among these and arrive at a more specific topic about which they will write.

WRITING - ONE STAGE IN THE PROCESS: An effective writing program at any level provides many opportunities for students to develop confidence and fluency, free of the sometimes paralyzing fear of making errors in their writing. In addition to developing confidence and fluency in their writing, students should have experiences with many types of writing.

WRITING TO DEVELOP FLUENCY

Writing is the facility writers have for using appropriate language and putting their thoughts on paper.

Suggested Activities To Help Students Develop Fluency

1. Write as much as they can about a given subject within a specified period of time without the pressure of competing or of being graded.

2. Keep journals or learning logs about their classroom experiences. A learning log is a student-maintained log in which the student, through writing, attempts to explain a presentation, concept, or lesson just learned. This explanation may be directed to the teacher, the writer, a close friend, an imaginary audience, or others.

3. Listen to stories and then record their thoughts about what they have heard.

4. Keep notes, journals, logs, or diaries of school experiences, such as readings, discussions, experiments, projects, and excursions. These can later by used for "writing for an audience."

5. Dictate ideas, stories, or descriptions of events to another person who records the material. This can be an easy way of producing a first draft, which the students can revise.

6. Participate in clustering activities at appropriate times.

7. Make lists of familiar objects.

8. Read extensively and analytically the works of fluent writers.

WRITING FOR AN AUDIENCE

Writers may address numerous audiences, but they are their own first audience. Writing for self is most important in helping writers discover what they believe, know, and wish to say before they write for a larger audience. Among the other audiences to whom students may wish to write are parents, other family members, classmates, friends, neighbors, and pen pals. Ultimately, students should learn to write to broader unknown audiences.

Suggested Activities To Help Students Improve Their Abilities To Write For Various Audiences

1. Select a real or imagined event (news report, sporting event, accident), and write about the event twice, each time to a different audience.
2. Write to persuade a particular person or group to agree to do something unusual.
3. Write letters to a given audience for a specific purpose (get well, complaint, letter to an editor).
4. Write about what they have learned in various subjects for audiences composed of younger students or students who are unfamiliar with the subject.
5. Interview people in the school or community, and prepare a written report of the interview for publication for a general audience.
6. Write the same message in several different forms to several different audiences.
7. Write parts of stories by creating new endings, different points of view, new characters, or additional incidents.
8. Select an audience for descriptions, vignettes, short narrations. stories, or poems; use story starters, photographs, magazine pictures, art, music, or their own journal entries as sources of motivation.
9. React to books they have read in these ways:
   a. Select a character and write a story that places him or her in a totally different setting.
   b. Write a letter to one of the characters.
   c. Have a character write a letter to the editor or a columnist.
   d. Write a report of an interview or conversation with one of the characters.

WRITING WITH PURPOSE

In addition to learning to write fluently and to address a variety of audiences, students also need to identify a specific purpose for each piece of writing.

Suggested Activities To Help Students Improve Their Abilities To Write For A Purpose

1. Compile lists of purposes for writing; e.g., to inform, to explain, to delight, to persuade.
2. Study and discuss models of various purposes for writing.
3. Identify the writers' purposes in what is read.
4. Write on the same topic with different purposes in mind.
5. Rewrite a completed piece for a new purpose.
6. Parody a piece of writing to show shift in purpose.

RESPONDING - REACTING TO WHAT WAS WRITTEN

Through a reader's response, which can occur at almost any time in the writing process, a writer makes overt contact with an audience. One effective way of providing student writers with useful audience responses is by having groups of peers provide the student writers with reactions to early drafts of their writing.

Suggested Activities Which Elicit Responses To Writing

The help students respond constructively to each other's work, teachers:

1. May conduct whole-class response sessions by using reproduced copies of the students' work or by making use of an overhead projector to examine the work. To avoid embarrassing students and possibly discouraging them from writing, the identification of each student writer can be concealed in such sessions.
2. Might provide response sheets, forms, or open-ended sentences that allow students to make written responses to each other's writing. Response sheets may call for responses by individuals, or they may contain space for several people to respond.
3. Might provide demonstrations of the group processes involved in conducting effective sessions on responding to student writing.

4. Might give students two versions of the same piece of writing, and ask them to comment on the differences.

5. Might arrange small response groups of two to five students. Encourage students to share their work by reading aloud or by exchanging papers. In this way, all members of the group will receive immediate audience reaction while they are in the process of composing.

6. Might establish a schedule of individual consultations with students regarding their writing.

7. Might employ the "Read-Around Group" procedure as a means of providing extensive and immediate responses to student writing without increasing the teachers' workload.

REVISING - RE-EXAMINING WHAT WAS WRITTEN

The response process is an essential step in helping students see their work through the eyes of others. Revision is the next step. A well planned writing program provides instruction in the techniques of revision and opportunities for students to receive responses prior to revising what they have written. It is important to remember, however, that not all writing needs to be taken through the revision stage.

Suggested Activities To Encourage Students To Revise Their Writing

1. Distribute copies of writing by peers of from published sources, and have students analyze the passages, raising as many questions as they can regarding clarity, meaning, and emphasis.

2. Have students in pairs exchange their papers and indicate to each other where clarification or more information is needed.

3. As a daily writing exercise, give students a general declarative sentence and ask them to turn it into a vivid paragraph by making use of concrete and sensory details.

4. Have each student write about a topic for several different audiences. For example, a student might write about personal experiences for parents, a close friend, a sibling, a boss, or for the school newspaper.

5. Have students choose one paragraph or section of a paper, or one paper out of several similar papers, to revise carefully prior to its evaluation.

6. Give students examples of the revisions professional writers have made of their own writing.

EDITING - REFINING WHAT WAS WRITTEN

Editing, which is the refinement stage of the writing process, is the cleaning up and correcting of a piece of writing. Editing may be divided into the following categories, which identify matters requiring attention during this refinement step of the writing process: (1) the conventions of writing (grammar, usage, capitalization, punctuation, spelling, paragraphing, and syllabication); (2) diction, that is, examining a piece of writing for appropriate, effective, and precise word choices; (3) syntax, which includes adding transitions, changing sequence structure, and correcting awkward constructions; (4) accuracy of text, which includes the checking of quotations, dates, footnotes, and tabular data; (5) proper manuscript form (margins, headings, subheads, paging); and (6) proofreading and reading the work to ensure that what is on the page is what the writer intended to say.

Suggested Activities To Teach Editing Skills To Students

1. Provide students with written standards for editing, such as a format sheet, proofreading symbols, and editing checklist, and a stylebook.
2. Help students develop, then use, an editing checklist as they edit their own and other students' papers.
3. Lead an editing session.
4. Dictate statements for students to write and punctuate.
5. Have students do sentence-combining exercises.
6. Have students work in pairs or small groups to edit each other's work.
7. Have students edit examples of writing that contain the specific types of problems that are usually corrected during the editing process.

DEVELOPING SKILL WITH THE CONVENTIONS OF WRITING

Students can best develop their skill with the conventions of writing as the need for it arises in their work, rather than according to a fixed program. One key to successful instruction in the conventions of writing is to work as much as possible with the language which students produce themselves. Various skills are best learned at particular stages of the writing process. For example, vocabulary is often expanded during prewriting activities, such as brainstorming and clustering. Decisions about usage and grammar often occur during the revision stage when writers may rearrange or combine their sentences. Typically, spelling and punctuation become important when writers proofread their papers in the editing stage of the writing process.

Suggested Activities To Help Students Develop Skill With The Conventions Of Writing

1. Diagnose students' writing skills through analytical scoring, noting everything that was done well.
2. Have lists of correct examples of specific writing skills to hand to students who have not demonstrated competency in specific skill areas.
3. Develop prewriting activities that generate vocabulary.
4. Provide spelling and punctuation checklists for students during the editing stage.
5. Categorize errors in writing so that students notice repeated errors in each category.
6. Provide practice with sentence-combining activities to illustrate sentence construction, variety, and ways of achieving economy of expression.
7. Demonstrate how changes in audience and purpose affect decisions about diction, grammar, and usage.
8. Help students make effective use of grammar and usage handbooks.

EVALUATING - JUDGING THE WRITING CONSTRUCTIVELY

Evaluation is only one aspect of the postwriting stage of the writing process; thus, it should be kept in perspective.

Suggested Activities To Enhance The Evaluation Of Students' Writing, Both Collectively And Individually

1. Give students time and instructions on how to evaluate their own writing.
2. Have an entire class assess sample papers.
3. Give students training and experience in holistic scoring.
4. Help students develop a scoring guide for a given assignment.
5. Have students keep papers in individual folders for periodic review.
6. Announce the criteria for each assignment and the purposes of evaluation.

POSTWRITING - REALIZING THE IMPORTANCE OF WRITING

Postwriting includes all the activities that teachers and students can do with a finished piece of writing. They may chart it, illustrate it, post it, publish it, mail it, or discard it. This stage in the writing process is designed to help students realize the importance of, and establish value for, their own writing.

Suggested Postwriting Activities

1. Publish student writing in class magazines, school magazines, classroom collections, and in community newspapers.
2. Have students share their writing by reading it aloud to a small group, a class, or a larger school or community audience.
3. Have students read their written scripts on local radio or cable television.
4. Have students adapt their narratives for dramatizing on radio or on the stage or for filming or videotaping.
5. Display in the school and community successful writing of students at all age and ability levels.
6. Have students exchange writing between classes and schools.
7. Have student response groups or editorial boards review student writing and edit it for publication.
8. Have students rewrite a piece by changing the mode, for example, from prose to poetry or drama, or from narration to exposition.

9. Have advanced bilingual students translate their work from one language to another.

10. Have students share writing about their cultural heritage with students of other cultural backgrounds.

11. Suggest that students use journals or other personal writing activities as a means of clarifying their values.

12. Have students use practical pieces of writing - job applications, resumes, letters, notes, advertising copy - in actual transactions with others.

13. Have students save their writing on topics of interest for later use as reference material for research work, family histories, or local archives.

14 Recognize superior writing through writing contests, awards, and assembly programs.

15. Permit students to set aside or even discard occasional pieces of writing which they do not wish to carry through to a finished product.

Taken from Handbook for Planning an Effective Writing Program, K-12
State Department of Education,
Sacramento, 1986

SUGGESTED PRE-WRITING ACTIVITIES

1. Provide an environment conducive to pre-writing activities, with adequate materials to stimulate writing activities; e.g., magazines, posters, photographs, word games, puppets, and so forth.

2. Provide motivation for writing; e.g., displaying student work, sharing written work with other classes, holding a language arts show, and so forth.

3. Provide time for the class to discuss the writing assignments.

4. Provide a variety of activities for gathering information; e.g., viewing films, interviewing visitors, family, friends, and school personnel; taking opinion surveys -- family, friends, and school personnel; sharing stories; reading self-selected materials; and going on field trips to interesting places in the community.

5. Provide opportunities for students to interact and to discuss informally with one another their ideas and plans as they begin to write.

6. Make use of the technique of "clustering" as a means for eliciting student writing. Using this technique, the teacher writes a key word on the chalkboard and then surrounds it with other associated words that are volunteered by a group of students. By drawing lines to show relationships between the words in the cluster, the students begin to develop ideas and are ready to begin writing. Further information regarding this technique can be found in BALANCING THE HEMISPHERES: BRAIN RESEARCH AND THE TEACHING OF WRITING by Mary Frances Clagget and Gabriele Lusser Rico.

7. Make use of improvisational drama and other dramatic activities, both within and outside the classroom, as motivation for writing.

8. Lead the class in a brainstorming session on an announced topic during which all student contributions are listed. Students can then select from among these and arrive at a more specific topic about which they will write.

From: HANDBOOK FOR PLANNING AN EFFECTIVE WRITING PROGRAM, California State Department of Education, 1982.

Note: See "Ways to Respond to Reading" in this Appendix.

IDEAS FOR ORGANIZING RESPONSE GROUPS

Organizing Groups

1. Be arbitrary and authoritative in setting groups.
2. Four or five in a group is a good size.
3. Put a good student in each group.
4. Put equal numbers of various ability level students in each group.
5. Keep equal numbers of boys and girls in each group as far as possible.

Basic Group Rules

1. No names. Have students put a number you assign them to identify the writer.
2. Keep talking to a minimum.
3. Do not read papers of own group except in editing stage.
4. No writing on student papers unless specifically instructed to do so in the editing stage.
5. Have students read as quickly as possible. Push them.

Process for Simple Selection of Better Papers

1. Choose group secretary.
2. Each member reads every paper.
3. Select paper that best accomplished objective set by teacher.
4. Secretary keeps notes on why paper best meets the objective.
5. Secretary passes papers to next group.
6. After papers have all been circulated through the groups, the teacher records on the board the numbers of the papers selected as better papers. Teacher circles repeat number.
7. Teacher has some of better papers read so all students can lean from them. Secretaries can be called upon to say why a paper is good.

Process for Responding to Major Compositions

1. Choose group secretary.
2. Each member reads every paper.
3. After group discussion, secretary fills out sheet which evaluates specific items.
4. Secretary passes papers to next group.
5. After papers have all been circulated through the groups, the teacher records on the board the numbers of the papers selected as better papers. Teacher circles repeat number.
6. Teacher has some of better papers read so all students can learn from them. Secretaries can be called upon to say why a paper is good.

RESPONSE/REVISION GUIDE FOR THE CAP TYPES OF WRITING

Report of Information - Student Response

1. Does the composition have a title? ____________________
2. Do you have a clear idea of the paper's topic? ____________________
____
3. Does the writer stay on the topic through the whole paper? __________
____
4. Is this paper organized? ____________________
5. Are there details, facts, examples that the writer used to support the topic? ____________________ Do all the details, facts, or examples relate to the composition topic? __________
6. Were there enough details to make the writer's message clear? __________
7. Did the writer interest you in reading this paper? __________
8. Did the paper sound finished? ____________________
9. What should the writer include, remove, or re-write to improve this composition? ____
____

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT REPONSE/REVISION GUIDE

Evaluation

1. What is the subject of the essay?

2. Explain the writer's judgement of his subject.

3. Write down the sentences in which the wrtier states the reasons for his judgement.

4. What specific examples does the writer use to illustrate his reasons?

5. What areas need more information?

6. Did any sections cause confusion? Explain.

7. Is there anything you wish to add to the paper?

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT REPONSE/REVISION GUIDE

Autobiographical Incident/Phase

1. Does the beginning of the story capture your interest? What would be a different way to begin?
2. Is the story incomplete? Are there gaps in the narrative?
3. Are there details or parts which detract from the main focus? If yes, identify them.
4. Are there places where more detail is needed to help you picture the scene and the people?
5. Where could direct quotations and/or conversation be used to show the writer or people in the story more fully?
6. Is the ending a part of the story, or does it seem artificially tacked on?
7. Is there sufficient detail to let you know how the writer felt about the incident?
8. What do you like best about this paper?

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT RESPONSE/REVISION GUIDE

Analysis--Speculation about Effects/Causes

Does the writer describe the event he or she is speculating about clearly enough for you to understand what happened?

List one or two of his or her most precise words.

Is there anything about the event you want to understand more clearly? Ask the writer a question.

Does the writer make any statements based on misinformation? Point out any inaccurate details that may occur.

What types of information does the writer base his or her speculation upon? Identify the examples he/she gives for each type.)

historical fact
opinion of experts
common fact accepted as true
scientific fact
eyewitness facts
facts from a story
other facts

Is there a clear structure to the paper so that the ideas flow smoothly and logically? Circle the main organizational plan of the paper:

least important to most important
small to large
personal to general
concrete to abstract
spatial
using a word "hook"
large to small
general to personal
abstract to concrete
narrative

Adapted from Writing Assessment Handbook, California Assessment Program.

REVISING WITH SENTENCE COMBINING

Writing is one of the few communication processes which allows the communicator the luxury of revision. This can involve revision of thought, of structure, of style, of writing to an audience, and generally of writing to produce a certain effect on the reader. When one is transforming initial thoughts into print, ideas do not generally flow in an orderly, linear, well-planned manner. In fact, many writers need to generate ideas on paper, in the form of fragments, jottings, and disconnected sentences before they can make composing decisions that are compatible with their purpose and their audience.

Sentence combining can be an invaluable tool in the evolution of a piece of writing from prewriting to rough draft to finished product. Teaching sentence combining is not, in itself, teaching writing; rather, it is a means of increasing a writer's options in terms of fluency, form and correctness, enabling the writer to create his own style.

I have found the practice of sentence combining in my classroom to be beneficial for a vareity of reasons. If sentence combining is introduced early on in a writing class and practiced regularly, it can have a positive influence on the attitudes of writers, especially beginning writers. Generally, there is a built-in tension and pressure in the act of composing a piece of written text. This anxiety is often self-imposed by the writer who is struggling to "get it right" the first time around. Mina Shaughnessy points out in Errors and Expectations that "the practice of consciously transforming sentences from simple to complex structures. . .helps the student cope with complexity in much the same way as finger exercises in piano or bar exercises in ballet enable performers to work out specific kinds of coordination that must be virtually habitual before the performer is free to interpret or even execute a total composition."

This practice, or prewriting, not only raises the ability of student writers to manipulate language; it raises the level of confidence that student writers have in their ability to manipulate language. This releases them to generate a more fluent first draft that can be reworked and polished in the later stages of composing.

Sentence combining can enhance form and correctness as well as fluency. Sentence patterns, pronoun usage and punctuation can all be introduced and mastered through practice and problem solving. I usually begin with the first part of Charles Cooper's "An Outline for Writing Sentence Combining Problems: Noun Modifiers and Noun Substitutes." I write sample sentences such as the ones below and challenge students to combine them in as many ways as they can think of:

> The people on the boat asked us to come aboard.
> The boat was alongside.
>
> We sailed in the boat.
> The boat was the one with the blue sail.

Revising with Sentence Combining (continued)

To encourage students to experiment with language use and sentence structure, I give full credit for each variation of the initial sentences.

Once students are adept at sentence combining, I use it as a means to teach not just sentence variation and length but style. Using the literature we study as a resource, I either select or let students choose passages which they must break down from complex into kernel or base sentences. Then they must recombine them by adding their own modifiers and clauses. As they 'reconstitute" the styles of professional writers, they themselves begin to internalize elements of successful writing through imitation. The following example of stylistic sentence combining comes from Frank O'Hare's *Sentencecraft*:

> I pulled off my shirt and pants.
> I got into work clothes.
> I went back to the other room to tell them SOMETHING. (AND)
> I had decided to go to jail. (JOIN)
>
> Martin Luther King, Jr.

> Montag did not look back at his wife.
> He went along the hall to the kitchen. (AS)
> He went trembling.
> He stood a long time. (WHERE)
> He watched the rain. (ING)
> The rain hit the windows.
> He came back down the hall in the light. (BEFORE)
> The light was gray.
> He waited for the tremble to subside. (ING)
>
> Ray Bradbury

After students are practiced in the sentence combining technique, I turn their attention to its use in the revision of their own prose. To begin the process, I take a section from one of my own stories which I originally wrote with short, choppy sentences, then later revised using sentence combining techniques:

> His hair was dark, matted, and graying.
> It was pushed back and was shiny with hair oil.
> It was wavy and neatily trimmed around his ears and neck.
> His dark, matted, wavy hair was shiny from hair oil and neatly trimmed around his ears and neck.

> A newspaper was on the stool next to Spence.
> He picked it up after the first shot of whiskey.
> He read the names of writers given by-line on the first page.
> After Spence downed his first shot of whiskey, he picked up a newspaper on the stool next to him and read the names of writers given by-lines on the front page.

Revising with Sentence Combining (continued)

We discuss the differences between the two versions, and we point out the changes in style created by longer, more complex sentences.

To integrate sentence combining into the revision of their own writing, I have students select an earlier journal entry or freewriting exercise they are interested in revising. They find paragraphs, sentences, or sections from their writing which are short, choppy and need work. They pull these excerpts out of their papers and experiment with revising them in a variety of ways through sentence combining. Peer groups can provide valuable feedback for the author when he or she must decide which of the new variations represents the greatest improvement over the original. These selections are then inserted into the revised version of the student's writing.

In the end, perhaps the single-most important criterion in teaching writing is the amount of time students spend thinking about writing. The more students write, the more they begin to think like writers. Sentence combining is an excellent teaching tool to help students gain control and confidence over their own writing. When students write often and have confidence in themselves as writers, they begin to do more "offstage" thinking about writing, composing, and revising in their heads even before committing pen to paper. They also have more options in how to go about communicating an intended message and can consciously plan not only what they want to say but how they can best get it across. Revising, then, becomes an integral component of each stage of the writing process.

Jerry Judd
English and Journalism Teacher
Venado Middle School
Irvine Unified School District
Teacher/Consultant, UCI Writing Project

(Excerpted, by permission, from Practical Ideas for Teaching Writing as a Process, to be published by the California State Department of Education, 1985)

PROOFREADING/EDITING WORKSHEET

Author's Name ______________________________

Paper's Title ______________________________

Finished Paper

______ 1. The paper adheres to the correct form:

    ______ heading
    ______ title
    ______ paragraphing indentation
    ______ margins

______ 2. The paper is neat and legible

Paragraphs

______ 1. The paper has a new paragraph for each new topic or idea.

______ 2. The paper has a new paragraph for each change of speaker which is written as a conversation.

Sentences

______ 1. Every sentence ends with a period, question mark, or exclamation point.

______ 2. Each sentence contains a subject and verb and expresses a complete thought.

______ 3. The paper has no run-on sentences or sentence fragments.

______ 4. The paper has varied sentence lengths. The longest sentence has __________ words.

______ 5. The author has varied sentence beginnings and sentence types to avoid monotony.

______ 6. The author has capitalized the first word in each sentence.

Punctuation Within Sentences

_____ 1. The author has used commas correctly.

_____ set off non-restrictive elements with commas

_____ after a long introductory clause

_____ before the conjunction in a compound sentence

_____ to separate items in a series

_____ in dates and addresses

_____ 2. The author has used quotation marks to set off a direct quotation.

_____ 3. Other punctuation is correctly used.

Words

_____ 1. The editor has checked the spelling of all words of which he/she is not sure.

_____ 2. The editor has checked the spelling of homonyms (sound-alike words) such as there, their and they're.

_____ 3. Apostrophes are correctly used in contractions and possessives.

_____ 4. The author has capitalized all proper nouns.

_____ 5. The author has avoided repeating the same word too many times.

Titles

_____ 1. All titles have been correctly punctuated.

_____ 2. The author has capitalized words in a title correctly.

____
Signature

PRACTICE IN PUNCTUATION

Listen carefully as the paragraph is read aloud and punctuate it correctly.

William Tavener was a prosperous farmer he had worked hard all his life his wife was a good manager who generally saw to it that William built the necessary buildings and fences on the farm and followed her suggestions at the beginning of the story Hester Tavener sat in a rocking chair rocking violently mending socks and thinking her own thoughts William's face did not show that he noticed his wife's agitation Hester was thinking about how to get William to allow the boys to go to the circus she had her arguments all worked out and they were good ones when Hester found that William had once sneaked away from his father's farm to go to a circus she discovered that she wanted to talk to her husband about old times old friends and rowing up at the end of the story Hester felt that perhaps she had for a time lost something precious in her relationship with her husband and had now regained it that something precious was the quality of companionship

DICTATION

Dictation is a selection of one or two paragraph chosen from material the students have read. The selection should be made with an eye to special writing style, structure, or significance. The selection is introduced and read at normal speed. Words that students request are written on the board (usually words students feel they might have difficulty spelling). The selection is then read in short phrases allowing students to copy the words on every other line--this leaves room to make corrections above the inevitable errors. Nothing is repeated; students leave the line blank when they fail to recall the words dictated. Finally the passage is read again with a slight emphasis for punctuation. Next the students find the passage in their books and check their work against the original. They circle their errors and write the word or punctuation above the line. The teacher circulates to help individuals.

The original is then discussed for punctuation rules, grammatical structure, significance to the overall work, etc. Occasionally the papers are collected and scored. An error is recorded if the student failed to make the appropriate correction..

For students who become adept at dictation, paraphrasing may be taught in similar manner. The brief selection is read three times at normal speed. Students write out the deep meaning of the material. Students ehn look at the master and rank on a scale of 1-10 the accuracy of their paraphrases.

Burbank Unified School District
Division of Instruction

LIST FOR EXTENDED AND INDEPENDENT READING

Fiction

Alcott, Louisa M.	LITTLE WOMEN
Aldrich, Bess.	A LANTERN IN HER HAND
Anaya, Rudolfo.	BLESS ME, ULTIMA
Angelou, Maya.	I KNOW WHY THE CAGED BIRD SINGS
Amrstrong, William.	SOUNDER
Auel, Jean.	CLAN OF THE CAVE BEAR
Austen, Jane.	PRIDE AND PREJUDICE
Bagnold, Enid.	NATIONAL VELVET
Banks, Lynn Reid.	INDIAN IN THE CUPBOARD
Bennett, Jay	THE EXECUTIONER DEATHMAN DO NOT FOLLOW ME
Blume, Judy.	TIGER EYES DEENIE IGGIE'S HOUSE ARE YOU THERE GOD--IT'S ME, MARGARET
Bonham, Frank.	DURANGO STREET THE FOREVER FORMULA VIVA CHICANO
Borland, Hal.	WHEN THE LEGENDS DIE
Bridges, Sue.	ALL TOGETHER NOW
Brink, Carrie Ryrie.	CADDIE WOODLAWN
Bronte, Charlotte.	JANE EYRE
Bonte, Emily	WUTHERING HEIGHTS
Buck, Pearl S.	IMPERIAL WOMAN DRAGON SEED

Fiction (continued)

Burnett, Frances Hodgson.	THE SECRET GARDEN
Butterworth, Oliver.	THE ENORMOUS EGG FLUNKING OUT
Byars, Betsy.	THE SUMMER OF THE SWANS THE PINBALLS
Capote, Truman.	IN COLD BLOOD
Carroll, Lewis.	ALICE'S ADVENTURES IN WONDERLAND
Cather, Willa.	MY ANTONIA
Cervantes Saavedra, Miguel de.	THE ADVENTURES OF DON QUIXOTE
Childress, Alice.	A HERO AIN'T NOTHING BUT A SANDWICH
Cleary, Beverly.	DEAR MR. HENSHAW FIFTEEN HENRY HIGGINS THE LUCKIEST GIRL
Cleaver, Vera.	WHERE THE LILIES BLOOM
Collier, James.	MY BROTHER SAM IS DEAD
Conford, Ellen.	WE INTERRUPT THIS SEMESTER WITH AN IMPORTANT BULLETIN DEAR LOVEY HART
Conrad, Joseph.	LORD JIM HEART OF DARKNESS SECRET SHARER
Cooper, James.	LAST OF THE MOHICANS
Cormier, Robert.	THE CHOCOLATE WAR I AM THE CHEESE
Christie, Agatha.	MURDER ON THE ORIENT EXPRESS TEN LITTLE INDIANS
Craighead, Jean.	RIVER RATS
Crane, Stephen.	THE RED BADGE OF COURAGE

Fiction (continued)

Danziger, Paula.	THE CAT ATE MY GYM SUIT CAN YOU SUE YOUR PARENTS FOR MALPRACTICE?
Defoe, Daniel.	ROBINSON CRUSOE
DeJong, Meindert.	THE WHEEL ON THE SCHOOL
Dickens, Charles.	A TALE OF TWO CITIES OLIVER TWIST
Dicey, James.	DELIVERANCE
Dodge, Mary Mapes.	HANS BRINKER: OF THE SILVER SKATES
Donovan, John.	I'LL GET THERE, IT BETTER BE WORTH THE TRIP
Doyle, Sir Arthur Conan.	THE HOUND OF THE BASKERVILLES
DuMaurier, Daphne.	REBECCA
Duncan, Lois.	STRANGER WITH MY FACE.
Elliot, George.	SILAS MARNER
Farley, Walter.	THE BLACK STALLION
Fitzgerald, John D.	THE GREAT BRAIN
Fitzhugh, Louise.	NOBODY S FAMILY IS GOING TO CHANGE HARRIET THE SPY
Faulkner, William	THE SOUND AND THE FURY INTRUDER IN THE DUST
Forbes, Esther.	JOHNNY TREMAIN
Forester, E.M.	A PASSAGE TO INDIA
Fox, Paula.	THE SLAVE DANCER
Gates, Doris.	BLUE WILLOW
George, Jean.	MY SIDE OF THE MOUNTAIN
Gipson, Fred.	OLD YELLER
Golding, William.	LORD OF THE FLIES

Fiction (continued)

Green, Hannah.	I NEVER PROMISED YOU A ROSE GARDEN
Griffith,	THE RUNAWAY
Guest, Judith.	ORDINARY PEOPLE
Hamilton, Virgina.	THE HOUSE OF DIES DREAR
Hansberry, Lorraine.	RAISIN IN THE SUN
Hawthorne, Nathanial	THE SCARLET LETTER THE HOUSE OF SEVEN GABLES
Hemingway, Ernest.	THE OLD MAN AND THE SEA
Henry, Marguerite.	KING OF THE WIND!
Hermes, Patricia.	NOBODY'S FAULT
Hersey, John.	A BELL FOR ADANO THE CHILD BUYER
Hinton, S.E.	TEX THAT WAS THEN, THIS IS NOW RUMBLEFISH
Holland, Isabelle.	OF LOVE AND DEATH AND OTHER JOURNEYS
Holman, Felice.	SLAKE'S LIMBO
Hunt, Irene.	NO PROMISES IN THE WIND ACROSS FIVE APRILS
Hunter, Mollie.	A SOUND OF CHARIOTS
James, Will.	SMOKY THE COWHORSE
Kerr, M. E.	GENTLEHANDS DINKY HOCKER SHOOTS SMACK
Keyes, Daniel.	FLOWERS FOR ALGERNON
Knight, Eric.	LASSIE--COME HOME.
Knowles, John.	A SEPARATE PEACE

Fiction (continued)

Konigsburg, E. L.	FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER
Krumgold, Joseph	AND NOW MIGUEL!
Lee, Harper.	TO KILL A MOCKINGBIRD
Levoy, Myron.	ALAN AND NAOMI
Lipsyte, Robert	THE CONTENDER
Llellewyn, Richard.	HOW GREEN WAS MY VALLEY
Lowry, Lois.	A SUMMER TO DIE
MacLean, Alistair.	GUNS OF NAVARONNE
Mathis, Sharon.	LISTEN FOR THE FIG TREE
Mazer, Harry.	SNOWBOUND
Maynard, Pricilla.	A SUMMER TO REMEMBER
McClosky, Robert.	HOMER PRICE
McCuller, Carson.	MEMBER OF THE WEDDING THE HEART IS A LONELY HUNTER
Melville, Herman.	BILLY BUDD MOBY DICK THE CONFIDENCE MAN
Mitchell, Margaret.	GONE WITH THE WIND
Montgomery, L.M.	ANN OF GREEN GABLES
Morey, Walter.	GENTLE BEN
Myers, Walter.	FAST SAM, COOL CLYDE
Nathan, Robert.	PORTRAIT OF JENNIE
Neufeld, John.	LISA BRIGHT AND DARK TWINK
Neville, Emily.	IT'S LIKE THIS, CAT

Fiction (continued)

O'Dell, Scott.	ISLAND OF THE BLUE DOLPHINS
O'Hara, Mary.	MY FRIEND FLICKA
Orwell, George.	1984
Paterson, Katherine.	JACOB HAVE I LOVED
Paton, Alan.	CRY THE BELOVED COUNTRY
Peck, Richard.	THE GHOST BELONGED TO ME FATHER FIGURE
Peyton, K. M.	FLAMBARDS
Pease, Howard.	JINX SHIP
Pevsner, Stella.	I'LL ALWAYS REMEMBER YOU--MAYBE
Platt, Kim	BROGG'S BRAIN
Portis, Charles.	TRUE GRIT
Potok, Chaim.	THE CHOSEN
Pyle, Howard.	OTTO OF THE SILVER HAND
Raskin, Ellen.	THE WESTING GAME
Rawls, Wilson.	WHERE THE RED FERN GROWS
Reisse, Joanna	THE UPSTAIRS ROOM
Richter, Conrad.	THE LIGHT IN THE FOREST
Robertson, Keith.	HENRY REED, INC.
Saroyan, William.	THE HUMAN COMEDY
Schellie, Don.	KIDNAPPING MR. TIBBS
Scott, Sir Walter.	IVANHOE
Sebestyn, Ouida.	WORDS BY HEART

Fiction (continued)

Smith, B.A.	A TREE GROWS IN BROOKLYN
Snyder, Zilpha.	THE CHANGELING
Solzhenitsyn,Alexander.	ONE DAY IN THE LIFE OF IVAN DENISOVICH
Speare, Elizabeth G.	THE WITCH OF A BLACKBIRD POND
Sperry, Armstrong.	CALL IT COURAGE
Spykman, Elizabeth C.	A LEMON AND A STAR
Steinbeck, John.	THE RED PONY TORTILLA FLAT GRAPES OF WRATH
Stevenson, Robert Louis.	KIDNAPPED
Stewart, Mary.	NINE COACHES WAITING
Swarthout, Glendon.	BLESS THE BEASTS AND THE CHILDREN
Stoker, Bram.	DRACULA
Stowe, Harriet Beecher.	UNCLE TOM'S CABIN
Taylor, Mildred.	LET THE CIRCLE BE UNBROKEN
Thomas, Joyce Carol.	MARKED BY FIRE WATER GIRL THE GOLDEN PASTURE
Thurber, James.	MY WORLD AND WELCOME TO IT
Tolstoy, Leo.	ANNA KARENIA WAR AND PEACE
Townsend, John Rowe	TROUBLE IN THE JUNGLE
Tunis, John.	ALL-AMERICAN
Twain, Mark.	HUCKLEBERRY FINN THE PRINCE AND THE PAUPER
Uchida, Yoshiko	DESERT EXILE SAMURAI OF GOLD HILL

Fiction (continued)

VanTilburgclark,Walter	THE OX BOW INCIDENT
Voight, Cynthis.	DICEY'S SONG THE RUNNER
Wersbsa, Barbara.	THE DREAM WATCHER
White, Robb.	DEATH WATCH
Wibberly, Leonard.	THE CRIME OF MARTIN COVERLY
Wilder, Laura Ingalls.	LITTLE HOUSE IN THE BIG WOODS
Wilder, Thornton.	THE BRIDGE OF SAN LUIS REY OUR TOWN
Wolciechowska, Maia.	SHADOW OF A BULL
Wyss, Johann David.	SWISS FAMILY ROBINSON
Yep, Lawrence	DRAGON WINGS
Zindell, Paul	THE PIGMAN'S LEGACY THE UNDERTAKER'S GONE BANANAS

Fantasy and Science Fiction

Adams, Richard.	WATERSHIP DOWN
Alexander, Lloyd.	THE BOOK OF THREE
Andersen, Han Christian	THE LITTLE MERMAID
Asimov, Isaac.	FANTASTIC VOYAGE
Baum, L. Frank.	THE WIZARD OF OZ
Beagle, Peter,	THE LAST UNICORN
Bradbury, Ray.	THE MARTIAN CHRONICLES FAHRENHEIT 451
Christopher, John.	THE WHITE MOUNTAINS
Clarke, Arthur.	CHILDHOOD'S END
Cooper, Susan.	THE GREY KING
Grahame, Kenneth.	THE WIND IN THE WILLOWS
Heinlein, Robert.	STRANGER IN A STRANGE LAND
Herbert, Frank.	DUNE
Kurtz, Katherine	DERYNI RISING
LuGuin, Ursula.	A WIZARD OF EARTHSEA
McCaffrey, Anne.	DRAGONSONG
McKillip, Patricia.	THE FORGOTTEN BEASTS OF ELD
Norton, Andre.	THE BEASTMASTER
O'Brien, Robert C.	Z FOR ZACHARIAH
Rodgers, Mary	FREAKY FRIDAY
Selden, George.	THE CRICKET IN TIMES SQUARE
Shelley, Mary W.	FRANKENSTEIN
Sleater, William.	THE HOUSE OF STAIRS

Fiction (continued)

Spielberg, Steven.	CLOSE ENCOUNTERS OF THE THIRD KIND
Stewart, Mary.	THE CRYSTAL CAVE
Tolkien, J.R.R.	THE HOBBIT THE TRILOGY OF THE RING
Verne, Jules.	TWENTY-THOUSAND LEAGUES UNDER THE SEA MYSTERIOUS ISLAND AROUND THE WORLD IN 80 DAYS JOURNEY TO THE CENTER OF THE EARTH
Vonnegut, K.	SLAUGHTERHOUSE FIVE CAT'S CRADLE
Wells, H.G.	THE TIME MACHINE
White, T.H.	THE SWORD IN THE STONE
Whylie, Philip	WHEN WORLDS COLLIDE

Biography

(Adams, Samuel) Fritz,Jean	WHY DON'T YOU GET A HORSE, SAM ADAMS?
(Franklin, Benjamin) Franklin, Benjamin	AUTOBIOGRAPHY
(Gilbreth, Frank & Ernestine) Gilbreth, Frank & Ernestine	CHEAPER BY THE DOZEN
Johnson, Dorothy	BUFFALO WOMAN
(Ishi,Yahi Indian)Kroeber,Theodora	ISHI, LAST OF HIS TRIBE
(Keller, Helen) Keller,Helen	THE STORY OF MY LIFE
(Killea, Karen) Killea, Maria	KAREN
(Kinmont, Jill) Valens, E.G.	THE OTHER SIDE OF THE MOUNTAIN
(Krents, Harold) Krents, Harold	TO RACE THE WIND
(Lincoln, Abraham) Sandburg,Carl	ABE LINCOLN GROWS UP
(Lester,Julie) Lester, Julius	TO BE A SLAVE
(Moody, Ralph) Moody, Ralph	LITTLE BRITCHES
(North, Sterling) North, Sterling	RASCAL: A MEMOIR OF A BETTER ERA
(Piccolo, Brian)Morris,Jeannie	A SHORT SEASON
(Pittman, Jane) Gaines, Earnest	THE AUTOBIOGRAPHY OF MISS. JANE PITTMAN
(Reiss, Joanna) Reiss, Joanna	THE UPSTAIRS ROOM
(Lincoln, Abraham) Sandburg,Carl	ABE LINCOLN GROWN UP
(Tubman, Harriet) Petry,Ann	HARRIET TUBMAN: CONDUCTOR ON THE UNDERGROUND RAILROAD
(Wright),Orville & Wilbur) Reynolds, Quentin	THE WRIGHT BROTHERS:PIONEERS OF AMERICAN AVIATION

Non-Fiction

Adamson, Joy	BORN FREE
Brown, Dee	BURY MY HEART AT WOUNDED KNEE
Catton, B.	A STILLNESS AT APPOMATOX
Graham, Robin	THE DOVE
Herriott, James	ALL CREATURES, GREAT AND SMALL
Kennedy, John	PROFILES IN COURAGE
Read, Piers Paul	ALIVE: THE STORY OF THE ANDRES SURVIVORS

Story Collections

Akutagawa, Ryanosake.	RASHOMON AND OTHER STORIES
Angus, Dulas (ed.)	THE BEST SHORT STORIES OF THE MODERN AGE
Bradbury, Ray.	GOLDEN APPLES OF THE SUN
Benet, Stephen Vincent	THE DEVIL AND DANIEL WEBSTER AND OTHER STORIES
Crane, Milton.	FIFTY GREAT AMERICAN SHORT STORIES
Doyle, Sir Aruthur Conan	THE ADVENTURES OF THE SPECKLED BAND AND OTHER STORIES OF SHERLOCK HOLMES
Feldman, Susan (ed.)	AFRICAN MYTHS AND TALES
Goodman, Roger B. (ed.)	SEVENTY-FIVE SHORT MASTERPIECES: STORIES FROM THE WORLD'S LITERATURE
Hemingway, Ernest.	THE NICK ADAMS STORIES
Hunter,Kristin	GUESTS IN A PROMISED LAND
Lawrence, D.H.	THE COLLECTED SHORT STORIES OF D. H. LAWRENCE
Mazer, Norma Fox.	DEAR BILL, REMEMBER ME
McCullers, Carson	THE BALLAD OF THE SAD CAFE AND OTHER STORIES
Oates, Joyce Carol	WHERE ARE YOU GOING, WHERE HAVE YOU BEEN?
O'Henry	THE GIFT OF THE MAGI AND OTHER STORIES
Poe, Edgar Allen	SHORT STORIES
Salinger, J.D.	NINE STORIES

ENGLISH BOOK REPORT

1. Title: ______________________________

2. Author: ______________________________

3. Publisher: ______________________________

4. Total number of pages read: ______________________________

5. In three sentences describe the setting of the story:

____

____

____

____

6. Write one paragraph describing the main character in detail:

____

____

____

____

____

7. Write one sentence stating the central conflict of the story:

____

____

____

8. Write one sentence describing the resolution of the conflict:

____

____

____

446

English Book Report (continued)

9. In five sentences, outline the plot of the story:

First:

Second:

Third:

Fourth:

Fifth:

10. In one sentence, state the theme of the story:

11. In one paragraph, explain in detail why you liked the story:

12. PARENT'S SIGNATURE

Please sign that your son/daughter has read this book from beginning to end for the first time within the past month before writing this book report.

Signature

Date

HIGHER LEVEL THINKING BOOK REPORT QUESTIONS
REPORTS INVOLVING MORE THAN JUST INFORMATION RECALL

Select one of the topics listed below. Write a one-page essay unless the specific question indicates another kind of response.

Comprehension

1. What was the problem in the book and how was it solved?
2. Did anyone in the book do something you did not like? Why?
3. What kind of book is this? List three evidences of this.
4. What was the author's purpose or purposes in writing this book?
5. If you could continue the story, what events would you include? Why?
6. List three cause/effect relationships found in the book.
7. List the five major events in the story in the correct order.
8. Tell in your own words the beginning of the book.
9. Describe what is happening in the first illustration in the book.
10. How did the main character feel during the book?
11. What did the title have to do with the book?
12. Tell in your own words how the setting of the story made it more interesting.
13. Find and list six opinions from the book.

Application

1. Did this book remind you of anything that has happended to you? What? Why?
2. Did this book give you any new ideas about yourself? Why?
3. What would the main character be likely to do if he/she visited our classroom?
4. If you were in a problem situation like one in the book, how would you have acted? Be sure to tell what the situation is.
5. What lesson did you learn from the story?
6. Tell about a time something similar in the story happened to you or to someone you know.
7. Write a letter to a friend recommending the book.
8. Pretend you are one of the characters in the book. Write a diary about the happendings in your life for two consecutive days.
9. List the places in the book that are important. Then make up a map including these places as you imagine they may look. It may be a city map or a country map or any other kind of map.
10. What changes would have to be made if the book occurred 200 years ago?

Analysis

1. If your story happened in a foreign land, compare that land with America.
2. If your story occurred a long time ago, compare that time with today in a good paragraph. If it was a modern story, compare it with a long time ago and tell what would be different.
3. Pick one of the main characters. Think of a shape that fits that person's traits. Draw the shape. Describe the character inside the shape.

Analysis (continued)

4. Decide which parts of the book include the five W's (who, when why, where, what) and the H (how). Then write a good paragraph for a newspaper article including these facts.
5. Write a different ending to the book. Tell why you changed it.
6. Tell five ways the main character is like you.
7. Find one word that describes a character in your book very well. Give five reasons for your choice of words.
8. In a good paragraph, state the main idea of the book.
9. Compare this book with the last book you read.
10. Compare two of the characters in this book.

Synthesis

1. What part would you change in the story and why?
2. Using information from the book about one of the main characters, rewrite the ending of the book.
3. Write another short story using the same characters.
4. Name one character. Rewrite the story from this character's point of view.
5. Write a poem about this book.
6. Organize this book into three or more sections and give your own subtitle for each section.
7. Design a poster for this book.
8. Pretend you are a librarian recommending his book to someone. Write a paragraph telling what you would say.
9. Make an eight-section comic strip with captions showing the main events of the story.
10. Make a radio announcement to advertise the book. Write it out.
11. Prepare a book jacket that illustrates the kind of book as well as the story.
12. Design costumes for the characters.
13. The climax of any book or story is the exciting or interesting part. Tell what you think is the climax of the book and why.
14. Choose an interesting character from your book. Think of what his/her dislikes are, then think of a gift you would like to give him/her. Design a greeting card to go along with the gift in which you explain why you gave that gift.
15. Identify one problem in the book and give an alternate solution--one not given by the author.

Evaluation (continued)

1. Who do you think the author intended to read this book? Why?
2. If you could only save one character from the book in the event of a disaster, which one would it be and why?
3. Is the title a good one or a poor one? Why?
4. Did you like the way the story ended? Why or why not?
5. Which character in the book would you choose as a friend? Why?
6. What did you think was the most interesting part of the book and why?
7. Tell about the most exciting part of the book, being sure to give at least three reasons why you think it was exciting.
8. Begin a paragraph by completing the following sentence and then finishing the paragraph:

"________________________________ should not read this book because ..."

REPORTS INVOLVING MORE THAN JUST INFORMATION RECALL

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7. List the five major events in the story in the correct order.
8. Tell in your own words the beginning of the book.
9. Describe what is happening in the first illustration in the book.
10. How did the main character feel during the book?
11. What did the title have to do with the book?
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1. If your story happened in a foreign land, compare that land with America.
2. If your story occurred a long time ago, compare that time with today in a good paragraph. If it was a modern story, compare it with a long time ago and tell what would be different.
3. Pick one of the main characters. Think of a shape that fits that person's traits. Draw the shape. Describe the character inside the shape.

REPORTS BASED ON COMPARING NOVELS/OTHER WRITING IDEAS FOR NOVELS

The following strategies are suggested to be used by the teacher when the students have completed reading the novels as a means to develop further critical thinking and evaluative skills. Probably no more than 30-45 minutes would be necessary for any one of the activities.

Students are asked to:

1. Evaluate the hardships faced by the main characters in each selection. Students may also be asked to state which hardship they feel was the most difficult to overcome.
2. Evaluate the main characters in each title in regard to the display of courage in the face of hardships. How did each character show courage in dealing with difficult situations?
3. Compare the themes (Man against Nature, Man against Himself, and Man against Man) of each title to get a clearer picture of the "big idea" in literature.
4. Write a summary of each title. The teacher may structure this assignment and require that the student write a three-sentence summary or a two-paragraph summary.
5. Select a character and write a story that places him/her in a totally different setting.
6. Write a letter to one of the characters.
7. Have a character write a letter/postcard to:
    a. you
    b. a newspaper editor
    c. another famous parallel character
8. Write a report of an interview or conversation with one of the characters.
9. Write (or create) an ad for the book. Direct it toward:
    a. a magazine or newspaper
    b. radio or T.V.

    Include artwork if possible.
10. Design stationery for one of the main characters.

REPORT ON A NOVEL

1. What is the name of the novel? Don't forget to underline it!

2. What is the name of the author?

3. In what point of view is the novel written? Give a quotation from the beginning of the novel that will substantiate your opinion.

    A. If the novel is written in thrid person point of view, tell whether or not it contain omniscience (it probably will). Then give a quotation from the novel to demonstrate the omniscience. (Be careful not to include dialogue in proving omniscience!)

    B. If the novel is written in first person point of view, identify the narrator. Tell a little bit about the narrator, but use no more than one sentence.

4. Explain the setting of the novel, including both time and place. Use not more than five sentences.

5. Who are the main characters of the novel? Write two or three sentences about each one in which you summarize the characters' main internal and external characteristics.

6. Explain in one or two sentences what data is established during the exposition of the novel.

7. Describe in one or two sentences where the complication begins.

8. Summarize the plot from the beginning of the complication to the climax in no more than five sentences.

9. What is the climax of the novel? Use not more than two sentences to explain it.

10. Tell whether the novel has a written or a mental denouncement.

    A. If the denouncement is written, summarize in one or two sentences what the author tells us during this phase of the story.

    B. If the denouncement is mental, describe in no more than two sentences what you think happens after the climax.

11. Tell whether you feel the main conflict of the novel is man vs. man, man vs. himself, man vs. society, or man vs. nature. Explain the the reason for your choice in one or two sentences.

12. What to you feel is the main theme of the novel?

13. What is the moral - or lesson we can learn from this novel?

THEME BOOK REPORT

Select one of the topics listed below and write a one-page essay on the selected topic.

1. Discuss what insights you have gained about life by reading this book.
2. Choose one quotation or passage from the book that reflects what you consider to be the main theme or idea. Then discuss the significance of the passage.
3. What do you think is the author's most important message in the book?
4. Discuss whether or not the theme of the book is relevant to present-day life.
5. Complete one of the following lines and use it as the opening sentence of an essay-style report about the theme of the book you have read:

A. The ideals ______________________________ writes about in
(author's name)
______________________________ have led me to think about
(name of book)
my own values. Explain.

B. One sentence (or paragraph) from ______________________________
(name of book)
best sums up ______________________________'s theme. It is this:
(author's name)
____
Explain.

C. I could not agree (or disagree) more with the philosophy expressed
by ______________________________________ in
(author or main character)
____. Explain.
(name of book)

CHARACTER BOOK REPORT

Select one of the topics listed below and write a one-page essay.

1. Think about the most interesting main character in the book. Does that character change or grow? What causes the change? Is it a positive or negative change?

2. Why do you think the main characters behave as they do? Give examples from the book to support your views.

3. What are the main characters' moral standards? What would they be likely to do in certain real-life situation you have been in?

4. Discuss whether the main characters, or the minor characters, are believable. Have you ever met people like them in your own life? Discuss similarities between these fictional characters and people you know.

5. Think about a character from the book and the most significant thing he or she does. Then discuss what you think the character's motivation was for behaving that way.

6. Complete one of the following lines about a character, and use this sentence as the first line of an essay about that character:

    A. Faced with the same conflict as ______________________________,
    (name of character)
    I would have behaved differently. Explain.

    B. If I had a chance to meet ______________________________,
    (name of character)
    face to face, I would want to know why:

    ____.

    C. The main character of ______________________________ is the
    (name of novel)

    kind of person who ______________________________.

    Give evidence (reasons) to support your statement.

List the Book Title, Author, Publishing Company, Copyright Date, and Number of Pages.
Length of report should be 2 to 5 pages.

BIOGRAPHY AND AUTOBIOGRAPHY BOOK REPORTS

CHOOSE ANY 8 TO ANSWER.

ESSAY-STYLE WRITING TOPICS:

1.★ Why is the subject of the biography or autobiography worthy of being written or read about?

2.★ What are the subject's most notable achievements?

3.★ What were the subject's early goals and ideals? Did he or she succeed in reaching them?

4.★ Discuss the specific influences of the subject's family, education, friends, society, social position, and religion on his or her life.

5.★ Explain what contributions the subject of the biography or autobiography made to society, politics, art, sports, or his or her area of expertise.

6.★ What is the subject's most memorable quotation or speech? Show how the subject's actions or ideals are exemplified in that quotation.

7.★ In an anecdote, describe an incident that shows an *unexpected* side to the subject's personality.

8.★ In an anecdote, describe an incident that shows a *typical* trait of the subject.

9.★ What setbacks did the subject experience that formed his or her character? How did the subject deal with these setbacks?

10.★ What were the major turning points in the subject's life? How did the subject behave at these times?

11.★ What was the subject's greatest strength? Greatest weakness? Compare these two sides of the subject's character.

12.★ What was the subject's single greatest achievement? Failure? Compare these two events.

13.★ From reading the introduction or preface to the biography, why do you think the author chose to write about the subject? What were the author's special qualifications and sources? Do you think the author was objective and fair in writing about the subject?

ACTIVITIES: EXTRA CREDIT

★ Choose one main incident from the biography you read. Then read other accounts of that event in other biographies, or in magazine and newspaper articles from that period. Then write a report in which you discuss how accurately the author of the book you read described the incident.

★ Prepare a time line of the major events in the subject's life, writing a short paragraph next to the major entries.

★ Write a *Who's Who?* account of the subject of the biography or autobiography you read. Go to your local or school library to read up on the style and content of a typical *Who's Who?* entry.

★ Write an obituary of the person you read about based on the information in the biography.

★ Make up a set of tough questions you might ask the subject if he or she were to be interviewed on *Meet the Press, Face the Nation,* or *60 Minutes.*

Play Reports should be on books of 2 or more plays by 1 author. Report on EACH play separately.

BOOK REPORTS ABOUT PLAYS

ANSWER EACH QUESTION.

ESSAY-STYLE WRITING TOPICS:

1.★ What is the main conflict of the play? How is the conflict resolved?

2.★ What is the main theme or message of the play? Does a character state the theme, or does the reader have to figure out what the theme is from many different elements in the play?

3.★ Describe the most important scene in the play and the reasons for its significance.

4★ Quote the most memorable line or lines in the play and discuss why they are important.

5.★ In a play, you only learn about the characters from their lines and from what other characters say about them. Write a short character sketch for two of the main characters based on what you learn from them in the play *and* what you imagine them to be like outside the play.

ACTIVITIES: EXTRA CREDIT

★ If the ending of the play you read is in any way unsatisfactory, change the last scene or add a new one to change the outcome of the play.

★ Rewrite the play as a short story.

★ Write a new character into one of the play's scenes.

NONFICTION BOOK REPORTS

ANSWER EACH QUESTION.

ESSAY-STYLE WRITING TOPICS:

1.★ What was the author's purpose in writing this book and your reasons for reading it? Did the author succeed in his effort and you in yours?

2.★ Name five important facts you discovered in the book and the reasons you think they are important.

3.★ If the book is a "how-to" or "self-help" book, do you think the advice was worthwhile? Give reasons for your answers.

4.★ What are the main points that the author makes in the book?

5★ Complete these statements and use one of them as an introductory sentence in a report:

1. The kind of reader who would appreciate ________________ (name of book) is someone who ________________________________ ________________________________.
2. One startling fact I learned from reading ________________ (name of book) is ____________________________ ________________________________.

EXTRA CREDIT PROJECT

An extra credit project may be added to any book report to help bring up your grade. You should do one if you're going for an "A" grade; just attach it to your book report. Some project ideas:

1. Write a plot outline for a sequel to the book.
2. Make a collage of people, scenes and objects from the book, including the book title. You may use original drawings or magaine cut-outs, etc.
3. Design an interesting and appropriate book jacket for the book (front and back cover). You may use orignal drawings, magazine cut-outs or whatever.
4. Create a puzzle (with answer key) of characters, objects, etc. from the book.
5. Rewrite the ending of the book and change it.
6. Make an original chart of something appropriate from the book (perhaps a chart with drawings showing the main characters from a story and describing each, also, stating their relationship to each other; or a chart showing the advantages and disadvantages of training different kinds of dogs, etc.).
7. Write a poem that either relates to the book or story in some way or that tells the ballad of the story's events. Or write an original song that a character might sing, relecting his or hers problems, feelings, etc.
8. Depict a character costume, important object, scene (setting), or advertising poster for the book either in a drawing or some other art form.
9. Make an original map that relates to the story.
10. Get additional information from the library and write a brief biography of the author or real person from the book.
11. Tell basically how you would produce this book as a film, who would star, where and when it would be set, any major changes you'd make in the book and why.
12. Make a list of fifteen or more new vocabulary words from the book. Tell the page number; quote a reasonable amount of the sentence; then write the definition of each word.
13. If you read a classic, tell what qualities the book has that may explain why it has endured through time and around the world as a great work.

Extra Credit Projects (continued)

14. Make up a game based on the plot.

15. Make up a newspaper front page with news articles based on events from the story.

16. Make up a test based on the book.

17. Write a news article based on some important event from the book.

18. Make up a new character, setting, or object that you think would be interesting to have appear in a sequel to this book. Either show it in a drawing or describe it in detail.

19. Tell what professions might benefit from having its members read this book and why. Also, tell what hobbies might benefit from having its practitioners read this book.

20. Write a short script for a T.V. show using facts and details; or an episode from your book as part of the plot. It could be a game show such as "Wheel of Fortune" with book details (a quote, characters, etc,) or it could be sitcom style format like "Family Ties" (only yours would be "The Huck Finn Show"). It could also be serious drama: you could even have a major character from your book guest star on "Miami Vice" or present a scientific hour of "Nova".

21. Create a poster-sized ad for your book (such as the double-spread ads you sometimes see for movies in the newspaper). Include MANY fictional quotes from reviews in make-believe or real periodicals, and give information about the book in the quoted reviews.

22. Rewrite a critical scene from a novel in the form of a play, or vice-a-versa. Or write a new chapter of needed information for a non-fiction books.

23. Using Bloom's Taxonomy, make up and answer one or two questions at each level of thinking that pertain to your book.

ORAL COMPOSITION

In order to show that oral communication provides the basis for written communication, students should have extensive practice in oral composition.

1. Role playing (e.g., interviews for jobs).
2. Using pictures for description.
3. One student gives directions for the others to follow.
4. Back-to-back puzzle--students are seated back-to-back. Student A is given the assembled puzzle; Student B is given the unassembled pieces. Student A gives directions to Student B for assembling the puzzle. (See p. 3)
5. Back-to-back film watching--one student watches the film and describes it to the other, who is not watching it.
6. Twenty Questions: The class versus the teacher or one student. An object is selected - it may be displayed, kept hidden, or referred to. Students ask yes/no questions to determine the identity of the object or its purpose, etc.
7. What's My Line?: Students question one classmate in an attempt to determine the occupation of which he is thinking. Variations can include characters from literature, etc.
8. To Tell the Truth: Students question a panel of three classmates to determine who is telling the truth. May be used for book reports, vocabulary definitions, spelling, etc.
9. Students list adjectives descriptive of an animal, object, etc. Class tries to guess what is being described from the list (may be used for writing).
10. Each student prepares a commercial with props for a product of his own invention. (This may also be used as a writing assignment.) Variations include commercials for novels, stories, etc.
11. Each student thinks of a well-known personality (character in a story, etc.) and prepares a series of four clues, each clue easier than the preceding one. The student who first names the personality goes to the front of the room and gives his clues.

STUDY SKILLS (NOTETAKING, OUTLINING, PREVIEWING, SQ3R)

Note to the Teacher

Although this unit is designed specifically for students in grades 7 and 8, it can be easily adapted for use in grades 6 or 9. The materials can be presented sequentially, or you may want to use the individual study sheets to meet the particular needs and abilities of your students. The study sheets are highly adaptable and contain an element of timelessness. The materials are also suitable for use with most other content areas.

Provide each student with copies of the five study sheets and study plan activity sheet by duplicating them on a photocopying machine. A Thermofax machine can be used to make a master for duplicating purposes.

Background

Research in the field of study skills has determined that efficient study results in student confidence and improved grade scores. In the 1920s, concern with study skills was an outgrowth of student failure in college level courses. Initially, study skills were designed for and taught in remedial situations.

Since the 1940s, attention has been focused on the needs of *all* students to acquire and use study skill techniques. Continued research has brought about the development of techniques that even the best students can utilize. One skill is the formula: SQ3R (Survey, Question, Read, Recite, Review). Since its introduction, SQ3R has been presented in most textbooks that cover study skills. The formula has been used by students of all ages and abilities as a means to accomplish study.

Since studying is an individual task that demands self-motivation and discipline from the involved student, each student develops his/her own style of study as required by his/her needs and abilities. Each student must also examine his/her utilization of time and space classified as study habits.

In the areas of Literature, Social Studies, and Science in particular, students are expected to absorb more knowledge than was presented 50, 20, or even 10 years ago. These expanding spheres of knowledge increase the need for more efficient planning and more effective studying on each student's part.

Concepts to be Developed

- Study skills and habits provide techniques to improve grades and make studying more efficient.
- Study skills are effective in all disciplines.
- The discipline of study skills will last a lifetime.
- Study skills build confidence, thus improving self image.

Step 1. Introduce the Topic

Explain to students that each of them are known by many names. They may be called: son, daughter, grandchild, friend, babysitter, athlete, etc. Ask *What are you called when you work in a classroom? Elicit: student.* Discuss why they are called students. (Because they are in school to study and learn.) Explain that the dictionary definition of the word *student* is "one who attends school and makes a study of something." The word itself is a derivation of the Latin *studere,* meaning *to study. Ask: Why do you study?* Conclude that students *study to learn.* Explain that before they can do that, they must *learn to study.*

Motivate and encourage students by telling them that a new school year is beginning. Their past grades and performances are behind them and they are starting off with "fresh slates." Tell them that they can improve their school work this year and that you are going to help them by starting them off with the proper study skills that will assist them in all of their subjects.

Step 2. Open Discussion

Explain to students that success in school is a partnership shared by teachers, students and parents. Ask *What is the teacher's role in this partnership?* (to impart knowledge) *What is the student's role?* (to study and learn) *What is the parent's role?* (answers will vary) *Why do you think homework is an important part of your total school work? Why might some students consider homework a tedious task?* (They do not have the skills to study on their own.) Draw a comparison by asking *What would happen if you tried to bake a cake, assemble a bicycle or knit a sweater without directions or specific patterns? How can this be compared to studying or preparing assignments without a plan? How could a plan for study help you to improve your in-and-out of school study? Why would you use such a plan if it was available to you?* Stress that the plans you are going to share with them teach and explain specific study skills that each student can adapt to suit his/her study purposes.

Step 3. Study Masters

Study Sheet 1
(Pre and Post Survey)

Purposes

- To impart to students a desire to improve study skills and habits.
- To stress the importance of *determining a problem before attempting to solve it.*
- To give a realistic overview of study habits with the intention of improving them.

Directions

Explain to students that an inventory is the taking stock of things that are on hand. Storekeepers take inventories of the products they sell to determine those products that need reordering. Students must take inventories of their present study patterns before they can determine the exact skills and habits they need to improve or learn. Explain that this particular study sheet is for each student's personal benefit *only*. Most desirably, you should not see the finished product.

Follow-on

Once students have completed the study sheets, direct them to note how many checks are in the *Always* column. Explain that these checks spotlight study habits that are good. The checks in the *Sometimes* column determine study habits that need a degree of improvement for consistency. Those checks in the *Never* column point out the specific study habits that are lacking and need direct improvement.

Instruct each student to keep a separate *Study Skills* notebook and to attach the study habits inventory to the inside cover of the notebook. Once a week, each student should recheck the inventory to see where improvements are being made. Initially, you might need to remind students to do this until the task itself becomes a weekly work habit.

Study Plan Activity Sheet

Purposes

- To encourage students to organize time so as to fulfill all school and personal obligations.
- To learn the value of a plan in preparation for both long and short range study.
- To enlist the assistance of parents or guardians in the encouragement of study skills.

Directions

Pass out study plan sheets to students. Have them mark the name of the month and the dates on the calendar. Then, ask each student to note the times and dates of personal obligations on the calendar (club meetings, personal appointments, sports practices, family affairs, music or dance lessons, etc.). If they are known, students can mark the due dates for long-range school assignments. Instruct them to keep the calendar current by adding assignments as they are assigned. Have students look over their calendars and conclude that, because of various obligations, there may be no locked-in time for daily study. Home study times will vary from day to day and week to week.

Instruct students to share their study plan with their parents or guardians. If posted in their homes, the plans will serve as a reminder of work finished or yet to be completed.

Follow-on

Duplicate this study plan at the beginning of each month. As students move from one month to another, remind them to keep careful track of overlapping assignments. Remind them to write in obligations and to fill in assignments as they are handed out. Encourage students to circle boldly or underline tasks as they are accomplished and to share their accomplishments with parents or guardians.

Study Sheet 2 (Notetaking)

Purpose

- To establish the process of notetaking as an important part of total study skills.

Directions

***Ask:** If someone invited you to a party, why might you write down the time and place of the party?* Explain that this same process of noting dates, times and facts is an important part of study. It is called *notetaking*. Stress the fact that careful notetaking while reading assignments leads to recall and easy access to information when studying for quizzes and tests.

Follow-on

Have each student include this study sheet in his/her *Study Skills* notebook. As an in-class assignment, have each student clip a short (no more than three paragraph) article from a newspaper or magazine. Have students exchange articles, take notes on them and give short oral reports from their notes.

Study Sheet 3 (Outlining)

Purposes

- To establish the value of outlining as an important study skill.
- To teach and give practice in outlining.

Directions

Ask: What do you think of when you think of the word, "outline?" Some students might think of the darker shades around a drawing. Others might think of a skyline or a line that marks the outer limits of a border or figure. Explain that the outline of a piece of written material is the *framework* or *skeleton* of the material. It is the important facts on which the material has been built. Explain further that the skill of outlining will help students to organize their study notes and help them to better understand required reading.

Follow-on

Since the skill of outlining not only helps students to study but also helps them to organize materials for written reports, assign a written report (related to subject content concerning either a selection of literature or a chapter of a book). Require students to hand in outlines of their reports. Once outlines are written and checked, final reports can be written.

Study Sheet 4 (Previewing)

Purpose

- To help students read more effectively by previewing materials. Previewing places clues in the mind that reading solves.

Directions

Ask: What value do previews of movies, TV shows, records or concerts have for you? (Discuss the varied answers.) Ask students if they are able to identify a song by listening to the first few notes of the song. Most will answer positively. Explain that this skill is, in fact, previewing in reverse. Small bits of information help to recall larger parts of the information.

Follow-on

As a classroom assignment, choose a selection from a resource book or a textbook. Give students an opportunity to preview the selection by using the preview tips on the study sheet. Once the previewing is completed, discuss the general topic of the selection.

Study Sheet 5 (SQ3R)

Purposes

- To introduce a proven method of study.
- To offer suggestions as to how and when the method may be used.

Directions

Display the wall poster in a prominent place in the classroom. Ask students if they know the meaning of the following initials: JFK, TV, CBS, MTV, ATT. Explain that SQ3R is the shortened name for a specific method of study. Carefully read (and explain as you go along) the study sheet to the students. Use the wall poster for reinforcement of the method.

Follow-on

When assigning classroom reading or study assignments, encourage students to use the SQ3R method to study. Study notes can be written in their *Study Skills* notebooks for you to check.

Additional Activities

Study Buddies

Set up a *Study Buddy* system in your classroom. Students should exchange telephone numbers with one or more class members. Study buddies will be available to give assignments to students who are absent. Students can extend the function of the buddy system by reviewing assignments by telephone or by quizzing each other on materials that must be learned.

Sharing Study Skills

Many of your students have devised original study skills that can be used effectively by others. For example: One student taped her vocabulary words and played them on a cassette recorder so that she could test herself. The result? She did not need to depend on another person to question her and as a bonus, she had a complete recording to use when studying for major tests. Invite students to share their study tips with the other members of the class. You'll be surprised at how many sound study skills they have "invented."

Subject Folders

Provide construction paper to the students so that they can make folders for each of their school subjects. Instruct students to use the folders to hold all quiz or test papers. Suggest that study does not end once a test is taken. Students should correct all tests and quizzes and use them as study guides for midterm or final exams.

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STUDY SHEET 1

Pre and Post Survey

How Do You Rate In Study Habits?

. . .Taking an inventory will help you to find out. Your special inventory will point out your good study habits and serve as a master plan to improve on poor study habits.

This survey is NOT a test. It has no score and you will not be graded. Answer the questions truthfully by placing a check in the appropriate column. Discover how many good study habits you have. Chances are . . . you'll surprise yourself!

Study Habits Inventory

	Always	Sometimes	Never
Before I study, I:			
1. make sure I have enough energy to do the job right.	☐	☐	☐
2. keep an assignment book for homework instructions.	☐	☐	☐
3. make sure I have enough sleep at night.	☐	☐	☐
4. keep a daily study plan.	☐	☐	☐
When studying, I:			
1. work in a reasonably quiet room.	☐	☐	☐
2. have the materials I need (books, class notes, pencils, assignments, etc.).	☐	☐	☐
3. find a place with good lighting, a desk and chair.	☐	☐	☐
4. work without interruptions such as the telephone or friends visiting.	☐	☐	☐
5. take a break for at least five minutes for every half to one hour of study.	☐	☐	☐
6. start my assignments quickly and without trouble.	☐	☐	☐
7. work steadily without daydreaming.	☐	☐	☐
8. have a method of study.	☐	☐	☐
9. plan to complete and hand in my assignments on time.	☐	☐	☐
10. prepare for a test a few days before I take it.	☐	☐	☐
11. check over quiz papers or pre-tests for errors.	☐	☐	☐
12. keep a dictionary available to check spelling errors or word meanings.	☐	☐	☐
13. skim through a chapter of a book before I read and study it.	☐	☐	☐
14. reward myself after study by allowing time for exercise or social activities.	☐	☐	☐

/87

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STUDY SHEET 2

Notetaking

Take Notes from What You Read

If you've never taken notes, you may think of it as an awesome task. However, notetaking is an important part of reading and studying. It is not difficult when you decide *what* you're searching for in your reading.

Practice 1. Important Parts of a Sentence

Every sentence has *key* words. They are the words that unlock the meaning of the sentence. Underline the key words in each sentence below. The first one is done for you.

1. Get a great start in the morning by starting your day with a hot breakfast like pancakes and sausages.
2. The hockey game went into overtime when the tying goal was scored as the buzzer sounded.
3. Some people believe that the story about George Washington chopping down a cherry tree is not true.
4. Computers are becoming an important part of everyone's life—in school, at home and in business.
5. Study skills help you to get organized, making you more efficient with your time and energy.

Notetaking: Ten Steps to Success

Taking notes is a simple way of finding the main ideas and key words in what you are reading. Follow the rules below to get started on successful notetaking.

1. *Read* the whole selection or paragraph.
2. *Identify* the main ideas.
3. *Note* specific names, dates and words that are printed in different type.
4. *Take notes* in your own words.
5. Keep your notes *short*.
6. *Pay attention* to **dark type** at the head of a paragraph.
7. *Use subtitles* to emphasize important ideas.
8. *Copy* important quotations and phrases exactly as they are printed.
9. *Develop* your own abbreviations for words. (Example: *sd = said*)
10. *Keep* your notes in a special notebook.

Practice 2. Using Notetaking Skills

Carefully read the following paragraph. Underline the key words in the paragraph.

When you think of the word, *breakfast*, you might realize why many nutritionists consider this the most important meal of the day. The word itself is made up of two words—*break* and *fast*. They tell just what breakfast is. It is a meal that breaks the fast (time without food) after sleep. In fact, breakfast is the meal you eat after going the longest time in the day without food. If you think of food as the "fuel" that keeps your body running, then you understand why a hot, nutritious breakfast is sure to give you a **great start** for a great day.

Keep Going! Use the back of this sheet to write notes. Use short phrases and sentences. Remember, use the words you have underlined as a guide.

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English 1, 2
General Appen

STUDY SHEET 3

Outlining

Outline What You Read

Once you read and take notes, you'll need to organize the data for better understanding. Do this with outlining! An outline can be described as the *skeleton* of a piece of written work. This skeleton contains only main points and necessary details.

The outline form has a pattern to follow.
Here it is:

- Start with the title of the work.
- Use a Roman numeral (I, II, etc.) for each main idea.
- Use a capital letter (A, B, etc.) for each detail.
- Use numbers (1, 2, etc.) for each sub-detail. *At least two items must be included in a list of sub-details.*
- Capitalize the first word in each sentence or phrase.

Note: The information contained in an outline may be expressed in a word, phrase or sentence.

TITLE
I. Main Idea
    A. Detail
        1. Sub-detail
        2. Sub-detail
II. Main Idea
    A. Detail
    B. Detail

Practice 1. Completing Outlines

Complete the following outlines by using the information given.

Write the Main Idea

FOOD SOURCES
I. ____________________
    A. Vegetables
    B. Grains
    C. Fruits
II. ____________________
    A. Beef
    B. Pork
    C. Veal
    D. Poultry

Animals
Plants

Write the Correct Details

MAJOR FOOD GROUPS
I. Dairy
    A. ____________________
    B. ____________________
    C. ____________________
II. Breads/Cereals/Grains
    A. ____________________
    B. ____________________
    C. ____________________
III. Fruits/Vegetables
    A. ____________________
    B. ____________________
    C. ____________________
IV. Meat
    A. ____________________
    B. ____________________
    C. ____________________

Sausage
Ice Cream
Potatoes
Fish
Milk
Pasta
Yogurt
Pancakes
Strawberries
Chicken
Whole Wheat Bread
Broccoli

Outline the Following

It's a fact that your body requires food. Foods give you the nutrients your body needs to grow and stay healthy. A balanced diet provides all the nutrients in the right amounts.

Is your body getting enough nutrients? Answer "Yes!" if you eat a variety of foods from the *Basic Four Food Groups* every day. These food groups are: Breads/Cereals/Grains Group, Meat Group, Dairy Group and Fruits/Vegetables Group.

When you eat is just as important as what you eat. It is particularly important to start off every day with a nourishing breakfast. People who don't eat breakfast often feel tired in the middle of the morning. A good breakfast helps to give you energy, starting off a day at peak performance.

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STUDY SHEET 4

Previewing

Preview What You Read

Before you read a book, a magazine or newspaper, do you look over the headlines, pictures, and titles? If you do, you have a headstart on an important skill — *previewing*.

To preview means *to see before*. This skill can be used for most any kind of reading. It gives you a general idea of what you will read in an entire or whole selection.

Use the following tips to help you to preview your reading:

1. Read the title of the book, chapter or article.
2. Read the author's name.
3. Read the introductory or first pargraph.
4. Read all the headings.
5. Read the first sentence under each heading.
6. Look at all pictures, graphs, charts and words that are underlined or printed in different type.
7. Read the last paragraph, summary, or conclusion.

Practice 1. Preview a Textbook Chapter

Select a chapter in one of your textbooks. Answer the following questions.

1. What is the title?

____

2. Who is the author?

____

3. What is the main topic (or title) of the chapter you have selected?

____

4. Are their any headings that are printed in dark type? List them.

____

5. Are there any pictures, charts, graphs or underlined words? List them.

____

____

6. What did you read in the last paragraph, summary or conclusion?

____

____

Practice 2. Preview an Article

Preview the following article. On the back of this sheet, write what previewing has told you about the article.

Old Sayings Ring True

Have you ever heard anyone say, *"Too many cooks spoil the broth?"* You probably have. It is a familiar old saying. Other old sayings tell us that *"a stitch in time saves nine"* and that *"a bird in the hand is worth two in the bush."* If you think about what the sayings mean, you will find them to be true.

The Start of a Saying

Some sayings start with stories. An old fable tells about a milkmaid who is carrying milk to the market. She dreams of selling the milk and getting money to buy hens. She dreams of the hens laying eggs and the eggs hatching into chicks. She counts the number of chicks she will have. Then she dreams of selling the chicks and making more money. She dreams of using the money to buy a dress.

Her dreams make her so happy she starts to rush to the market. She trips on a stone and her milk spills. From this fable, we get the saying, *"Don't count your chickens before they hatch!"*

Sayings for Students

One old saying tells us that . . . *"anything worth having is worth working for."* What does this saying tell students? It tells them that if success in school is important, it is worth working for. Good study skills make school work easier.

Most study skills are simple to learn. Some are short cuts. They help students to study in less time. But students must do more than learn study skills. They must practice them . . . over and over again. If they do, they will find that another old saying is true. That saying is, *"Practice makes perfect!"*

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STUDY SHEET 5

SQ3R

Use a Study Plan

When you are assigned a reading in one of your textbooks, that is what you do: you READ the assignment. But, do you study it? You should, because you are expected to remember what you have read.

To read is not to study;
But to study is to read!

To read and then study calls for a plan. One plan has a strange-sounding name. It is *SQ3R* (Survey, Question, Read, Recite, and Review). Here's how it works:

SURVEY	This part of the plan is like previewing. Look over the material. Find the main idea by reading titles, subtitles, captions, and the summary. Look at all pictures, charts, or graphs.
QUESTION	Turn all titles and subtitles into questions. Ask yourself the questions.
READ	Try to find the answers to your questions. Take notes on the answers.
RECITE	Say (aloud or silent) the answers to your questions.
REVIEW	Go over the material at once. Look at your notes if you need to. Try to remember all of the answers without using your notes.

That's all there is to this plan. It is simple to remember. But it will help you to study better!

Practice: Learning a Study Plan

Circle the correct answer to each question.

1. SQ3R is a method of ____________________.
   reading studying notetaking

2. There are __________ steps in the SQ3R method.
   four five seven

3. The first part of the SQ3R method is like __________.
   previewing outlining reading

4. The 3R's in the method stand for read, recite, and ____________________.
   recall rename review

5. In the third step of SQ3R, you read to __________.
   ask questions answer questions memorize

Adaptation of "Steps in the SQ3R Method" from
EFFECTIVE STUDY, 4th Edition by Francis P. Robinson
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S	M	T	W	T	F	S

Keep a Study Plan

The best way to *be prepared* is to *plan ahead*. This is called *being organized*. Keeping a study plan will help you to be organized and prepared. Use the calendar above to plan your weekly and monthly study. Here's how:

WRITE IN:

- the *time* you plan to study each day.
- the *assignment* you plan to do.
- the times you need for other important activities (you may need to adjust your study time from day to day).

MARK:

- *due dates* for each assignment.
- *test dates* in your own special way (stars, circles, asterisks, red ink).

CHECK:

- your study plan daily until it becomes routine.
- off each assignment as it is completed.

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TESTWISENESS

METHODS TO IMPROVE TEST SCORES

Student Behavior

Remind students to:

- read directions carefully
- do easy items first, then return to the more difficult ones as time permits
- make an educated guess (no penalty for guessing)
- get a good night's rest
- don't spend too much time on any one question

Teacher/Test Administrator Behavior

- be well organized and familiar with the test
- provide a quiet, comfortable, and familiar setting for the testing
- use a "Do Not Disturb" sign
- let the students know that you believe in the importance and purpose of the testing
- prior to the testing, teach the meanings of key words (see attached article for a list of key words)
- stress vocabulary building (especially prefixes and roots)
- familiarize students with the format of the standardized tests by using it in your classroom tests (e.g. vertical and horizontal math problems)

Administrator Behavior

- have testing schedule organized well ahead of time and posted
- give a pep talk to students regarding:
  - importance of testing
  - purpose
  - content areas to be tested
  - length of test
  - date, time, location of testing
  - materials (if any) to bring
  - make-up tests
- send letter home to parents stressing what they can do to help prepare their children for testing.

Assessment Supplement for Teachers

This supplement to CAPTRENDS is designed for easy reproduction and distribution to teachers. PLEASE SHARE IT!

Testwiseness: An Important Ingredient in Assessing Student Performance

Testwiseness is a term that's been coined to describe how good a student is at taking tests. This capacity is independent of the student's knowledge of the subject matter being tested.

Examples of lack of testwiseness abound. Many students do not read directions carefully or misread directions. Few students realize that guessing is almost always to their advantage, even when there is a penalty for guessing. Some may think that with a multiple-choice question you don't need to read all the possible choices before answering.

Research shows that, in general, testwiseness produces a small but consistent difference in favor of students who are testwise. Given comparable knowledge and skills in the subject area, testwise students tend to score a little higher than those who are not testwise.

Research demonstrates that testwiseness consistently improves test performance.

It is neither possible nor desirable to take testwiseness away from students who already have it. On the other hand, it is both possible and desirable to teach testwiseness to those who lack it (Mehrens and Lehmann, p. 336). The goal of teaching testwiseness is to help eliminate extraneous factors which might get in the way of students demonstrating what they know. It is *not* to make students look better than they really are.

There are several things a teacher can do to prepare students for testing. Let's consider these strategies individually.

Preparing Students

In preparing students for tests, several major points are noteworthy:

1. Prior to any testing, teachers should make sure that their students understand key words and phrases often used in directions and questions. As pointed out in a recent testwiseness project (Michigan State Board of Education), some students may not know the meaning of

according to the author
according to the passage
always
best
chiefly
(one may) conclude that
highest
implied
inferred
least
lowest
(the) main idea (is)
mainly
maximum
minimum
most
nearly
never
only
or
sometimes

Also many students may not be aware that "always," "never," and "only" are words which often make a statement or a distractor false.

2. A significant portion of performances on standardized achievement tests hinges on a strong vocabulary. For the average youngster, most vocabulary is learned in everyday contexts (novels, newspapers, magazines, television and radio, conversation). But for students whose environments have been characterized by deprivation of one kind or another, direct instruction on vocabulary is essential.

Since linguists estimate that 60 percent of English words in relatively common use today are of Latin and Greek origin (Millman and Puak, 1969), one strategy for building vocabulary is to teach commonly used prefixes and root words, e.g.:

Prefixes:	a	(atypical)
	ab	(abnormal)
	hyper	(hyperactive)
Roots:	homo	(homogeneous)
	graph	(monograph)
	tain	(maintain)

3. Prior to exams, teachers can also offer common-sense advice:

- Get a good night's rest.
- Stay away from stimulants and tranquilizers.
- Don't drink a lot of fluids.
- Don't eat a big meal.
- Get to school early.

During the test, students will find these practices helpful:

- Concentrate
- Don't talk
- Find a comfortable spot.
- Listen carefully.
- Ask questions if you don't understand what a question means.
- Stay calm if you don't know the answers.
- Make an educated guess.
- Time yourself by making a mental note of what the time will be when you'll have five-ten minutes left so you can review your work.
- Starting with the first question or problem, read the passage or problem all the way through and then carefully read all the answer choices for each test question.
- Don't puzzle more than a few seconds over any question or problem.
- On your second pass through the test, try the questions you couldn't

answer easily the first time. Read each of these questions or problems again and all the answer choices, then see if you can eliminate some of them.

4. Students must be properly motivated to take tests. They should be aware of the importance of testing; purpose of testing; specific areas to be tested; the length of the test; date, time and location of testing; materials to bring; and arrangements for make-up tests.

Instead of saying "I'll never finish the test," the students should tell themselves, "Just take one step at a time."

In some cases, a pep talk by the principal, counselor or teacher may be helpful. Reinforcement in the form of preferred activity time or bonus/point system might also help.

A few additional specific strategies:

Positive self-talk. Instead of saying, "I'll never finish the test," students should tell themselves, "Just take one step at a time."

Reading the questions before the passage. This strategy allows students to save time by looking for answers as they read a passage. Be aware, however, that this strategy requires a proficiency that many low-achieving students do not have.

Guessing. From a measurement standpoint, guessing is advantageous to the test-taker in most, if not all, cases. When there is no penalty for guessing, which is the case with most standardized tests, students can only gain by making informed guesses. And even when there is a penalty, *informed* guessing may still be advantageous.

Guessing should be discouraged, however, when test results are used solely for diagnostic purposes.

Anxiety control. A low or medium level of anxiety may actually enhance test performance. Of most concern to teachers and measurement experts is debilitating anxiety which renders students unable to provide an accurate measure of their achievement. When this occurs, teachers should have the option of using alternative assessment methods (e.g., use of work samples and teacher observations) which are less likely to evoke anxiety.

Providing Congruent Practice for Students

For some students in our culture, test taking is almost a way of life. For these students, sheer test taking experience can have a positive impact on performance. It is essential, therefore, that all students be given congruent practice in test taking.

From a measurement standpoint, guessing is advantageous to the test taker in most, if not all, cases.

Practice tests are available from a number of sources, including the following:

1. *Test publishers.* Most standardized test publishers provide practice or sample tests. These are short tests with 5-10 items to provide students practice.

2. *Testwiseness projects.* Many states perceive the test taking problem as serious enough to warrant some kind of corrective action. Currently, testwiseness projects exist in Florida, Michigan and Utah. These projects often develop practice tests for training students in testwiseness. Teachers can write to the State Department's Assessment Program and obtain copies of practice tests.

3. *Teacher-made tests.* To provide congruent practice to students teachers may consider incorporating some of the features of sound commercial or standardized tests into their classroom tests. Also, classroom exercises can be timed, and students can practice recording answers on separate answer sheets.

In addition, teachers need to learn how to write good items, and how to recognize bad items. When the items administered in class (including those written by the teacher) are consistently sound, students will acquire good test-taking habits and unlearn bad ones.

For example, they will not routinely select the longest alternative as correct. They will not assume that alternative "c" is usually the right answer. They will not rely on "giveaway" words like "always" and "never".

Summary

Research demonstrates that testwiseness consistently improves test performance. For student assessment to be accurate — and fair — all students therefore need to be testwise. Teachers can help by knowing how to prepare students for testing, creating good test items, and providing congruent practice for students. Testwise students not only provide a more valid measure of achievement, but also feel better about taking tests and enjoy their school life more.

Mehrens, W.A. and Lehmann, I. J. *Measurement and evaluation in education and psychology.* (3rd Ed.) New York: Holt, Rinehart and Winston, 1984.

Millman, J. and Pauk, W. *How to take tests.* New York: McGraw-Hill, 1969.

Editor's Note:
Special thanks to Dr. Kim Onn Yap, Northwest Regional Educational Laboratory, for sharing his insights on testwiseness for this issue of **CAPTRENDS.** A more detailed discussion of this issue is currently being prepared by the author for inclusion in an anthology on classroom assessment. Watch for future issues for details.

BURBANK UNIFIED SCHOOL DISTRICT
Burbank, California

DIVISION OF INSTRUCTION

ASSIGNMENT SHEET

#	DATE	ASSIGNMENT	DATE DUE	FINISHED

#	DATE	ASSIGNMENT	DATE DUE	FINISHED